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Saturday 24 November 2018

Amateur Photographer



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City lights

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A guide to the **latest
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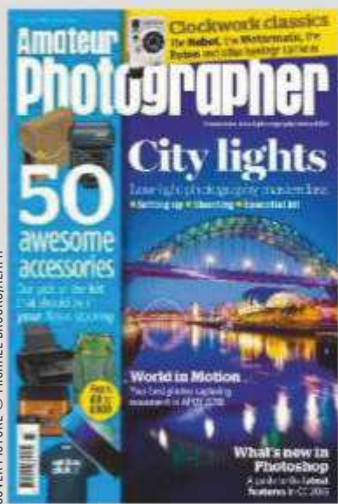
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Rolling hills and seascapes are all well and good, but a very photogenic city can also be catnip to the serious creative photographer, particularly as the sun sets. It's about wanting to capture your perceptions of a great city in a more interesting way than a ho-hum smartphone snap taken in the middle of the day. So in this issue, we've put together a handy feature on how to get great city

lights, focusing on those essential 'blue hour' shots as well as shooting through glass and other fun, creative effects. Don't miss our seasonal round-up of the best accessories too, which make brilliant stocking fillers all year round (prices start as low as £8!). Hardware wise, we take a nostalgic look at clockwork cameras, and check out the new features in Adobe's latest Photoshop CC 2019. Catnip indeed...

Nigel Atherton, Editor

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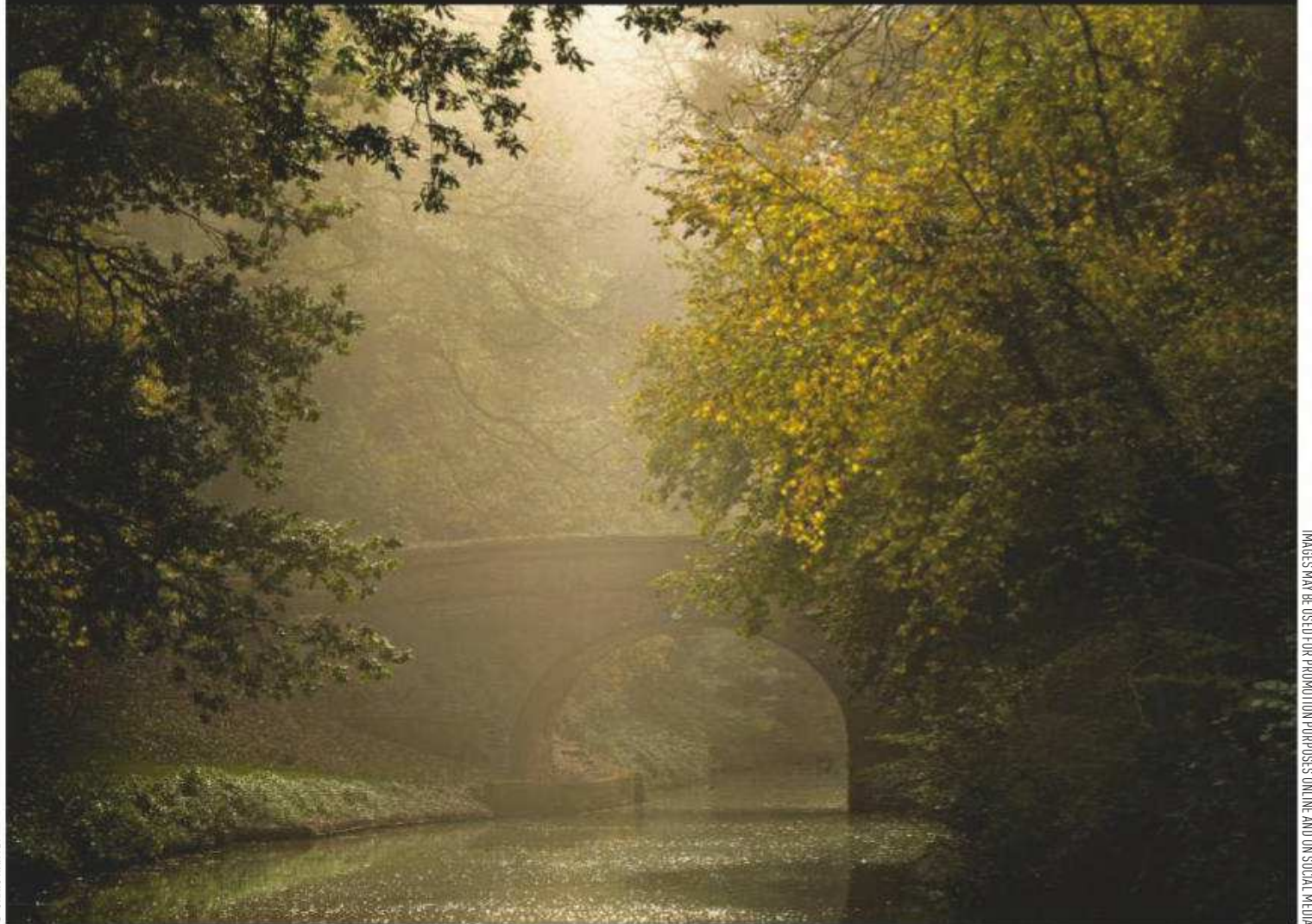


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magazine

ONLINE PICTURE OF THE WEEK



© CRAIG HARVEY

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Spotlight by Craig Harvey

Nikon D850, 70-300mm, 1/30sec at f/11, ISO 64

This atmospheric autumnal scene was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Craig Harvey. He tells us, 'The Kennet and Avon canal looks fantastic at any time of the year, but especially so in autumn.'

After a murky start to the day, the fog began to disperse and as the sun broke through, it appeared to place a spotlight on the canal. The light also caught the trees, highlighting the autumnal colours starting to take hold along the towpath near Pewsey, Wiltshire.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@ti-media.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 29.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 29.

NEWS ROUND-UP

The week in brief, edited by Amy Davies



Leica Q-P unveiled

Leica has announced a discreet version of the Leica Q in the form of the new Q-P premium compact camera, removing the iconic Leica red dot and slightly redesigning the shutter button. Other specs are the same as the original Q, including a 24MP full-frame sensor and fixed 28mm f/1.7 lens. The Q-P retails for £4,100.

Get in quick!

It's your last chance to enter our annual Christmas cover competition. For the opportunity to see your picture gracing the cover of our special bumper edition of AP, head to photocrowd.com/apxmas. Not only would you see your image on the front of this prestigious photo mag, you could also win a Billingham Hadley Pro bag and a subscription to *Amateur Photographer*.



New Lomography 35mm black & white film



Inspired by the New German Cinema sweeping through Berlin in the 1960s, Lomography's new monochrome film is extracted from a roll of cine film.

Originally used to make movies, the company says that the tones of the Black and White Berlin 400 35mm Kino film (£7.90 for a roll) lend a timeless effect to scenes.

Shimoda bag system expanded

A new Explore 30L backpack features adjustable harness straps and three size options, designed to match your torso height and ensure even weight distribution. New Core Unit options, including the Medium Mirrorless and Large DSLR units are also introduced, allowing you to configure the bag's interior as needed. Shimoda's Explore 30L retails for £230. See www.shimodadesigns.com.

Creative Commons spared Flickr cull

Controversial changes to Flickr's free subscriptions, limiting each user to just 1,000 photographs, were announced earlier this month. Now, the company has said that anything tagged with a Creative Commons licence – that is, pictures that can be used by others (with caveats) – will escape deletion come February. For more information, see www.flickr.com.

© AMY DAVIES



BIG picture

Is the best camera the one you have with you?

During a recent press trip to the Amalfi Coast Amy Davies, one of AP's Features Editors, used only the Huawei P20 Pro smartphone to document her experiences, photographing the model Jaz Brunner in a number of different stunning locations. The phone, which uses a triple lens set-up co-



engineered with Leica, really shows just how far smartphone photography has come in recent years. This image was chosen by photographer and Leica ambassador Alex Lambrechts as one of three winning images submitted by the delegates on the trip.

He says, 'I love the immediate response this image generates, the composition, especially the use of smooth flowing geometry, and balance between the colours in the scene.'

Words & numbers

I'm so drawn to photography because you can convey a complex story in a single frame

Gia Coppola

American film director, screenwriter, and actress

6

Frames per second at which the rare 35mm Foton camera shot at. See article on page 50

New work from Sony World Photo winners

FOUR new bodies of work have been previewed by the Sony World Photography Awards, taken by the recipients of Sony grants.

The four photographers receiving the grants were chosen from Professional category winners of the 2018 awards, including Britain's Alys Tomlinson, who won the Discovery category and also took home the Overall award. The remaining three photographers are Tom Oldham, Luca Locatelli and Balazs Gardi.

Each of the photographers was given US\$7,000, along with the latest Sony equipment, which was used to take the photographs. They were given the option to either create entirely new works or to develop a long-term project. The resulting projects address personal and global concerns and were shot in various countries, including Italy, France, Belarus, USA and the UK.

A selection of the images will be shown at the Sony World Photography Awards exhibition at Somerset House, London, in April 2019. The Sony Grants program was introduced in 2016 and is part of the company's commitment to support contemporary photographers.

Alys Tomlinson has used her grant to develop her ongoing project

© LUCA LOCATELLI, ITALY, PROFESSIONAL SONY GRANT RECIPIENT, 2018 SONY WORLD PHOTOGRAPHY AWARDS



In his body of work Luca Locatelli uses cityscapes to explore environmental issues

© ALYS TOMLINSON, UNITED KINGDOM, PROFESSIONAL SONY GRANT RECIPIENT, 2018 SONY WORLD PHOTOGRAPHY AWARDS



The Sony Grant enabled Alys Tomlinson to go to Belarus to document convent life

'Ex-Voto', for which she won her Sony World Photography Award. In this additional body of work, she focuses on the story of a Belarusian nun called Vera.

Italian photographer Luca Locatelli placed first in the Professional Landscape category and has created a new body of work as part of his ongoing 'MATERIA: How we live on this planet' project. For this, he has captured images of two major European cities – London and Milan – that he feels combine tradition and modernity.

British photographer Tom Oldham, who placed first in the Professional

Portraiture category, has explored 'Ball Culture', LGBTQ+ community events which originated in 1970s Harlem for his project 'Shoot an Arrow and Go Real High' for which he travelled to Paris, New York and London.

Finally, Hungary's Balazs Gardi's project, titled 'Can I Play?', looks at the healing and uniting power of soccer in the local immigrant community in his hometown of Oakland, California. Gardi was awarded the first place in the Professional Sport category.

For more information on each project, see worldphoto.org.



Parr Foundation memberships launched

THE MARTIN Parr Foundation opened a gallery in Bristol last year, with visitor numbers estimated to be 10,000 since launch.

Now, it's offering three membership tiers. Foundation Membership costs £35 and includes invitations to private views, a welcome tour, priority booking, access to exclusive member events and 10% shop discount. Supporter Membership, for £125, has the same benefits, but adds an exclusive 10x8in print each year, a foundation tour with Martin Parr and first access to discounted tickets. Finally, for £750, Patron Membership includes the above benefits plus your portrait taken by Martin Parr, an annual patrons dinner with him and first access to special events. See martinparrfoundation.org/membership.



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Matyouz, photographed by Tom Oldham for his Sony Grant project

Olloclip adds two smartphone lens lines

LEADING smartphone accessory supplier Olloclip has added two new smartphone lens line-ups to its range. This means the company now offers three tiers, designed to cater to different budgets and levels of expertise. The new lines, Intro and Pro, join the existing Essential series.

The new Pro series includes a super-wide lens and a telephoto lens. The Pro super-wide lens promises to deliver a wider field of view with the least amount of distortion of any Olloclip wideangle lens. Meanwhile, the Pro



telephoto lens offers the same 2x magnification as previous telephoto lenses, but with more light-gathering capabilities.

Both lenses are available with Olloclip's lens attachment clips (iPhone 8/7, X, XR and

Multi Device) for £159.99; with the XS and XS Max clip for £169.99; or for £139.99 individually.

Olloclip also announced the Intro lens, which provides a wideangle and macro lens in one package. It has a slightly more

All the new lenses are Android and iOS compatible

spherical effect than the existing Olloclip Essential Series Super Wide lens, making it ideal for selfies or group video chats. The lens also unscrews to reveal a Macro lens – transforming a smartphone into a digital magnifier. The Intro lens is more affordable than the Pro or Essential series, and is available to buy with the Multi Device clip for £39.99, or £19.99 individually.

The lenses are compatible with Android and iOS devices. For more details, and for stockists, visit olloclip.com.

The Intro provides a wideangle and macro lens in one



Final call for travel contest entries

IN ASSOCIATION with Donegal Tourism, *National Geographic Traveller* (UK)'s competition is looking for the very best travel photography.

Time is running out to enter your shots, with the competition's deadline set for 9 December. Judges are looking for anything from epic landscapes to mouth-watering cuisine, and the categories are: Cities, Food, Nature, People or Portfolio.

The grand prize winner will join Tatra Photography in the Tatra Mountains of Slovakia for a masterclass in landscape techniques. Supported by Lee Filters, the workshop will be led by Justin Minns, the award-winning photographer. Other prizes include a trip to the French Alps and Manfrotto travel tripods.



Renato Granieri took last year's winning image

The judging panel includes Chris Hudson, art director of *National Geographic Traveller* (UK), and AP's own Amy Davies.

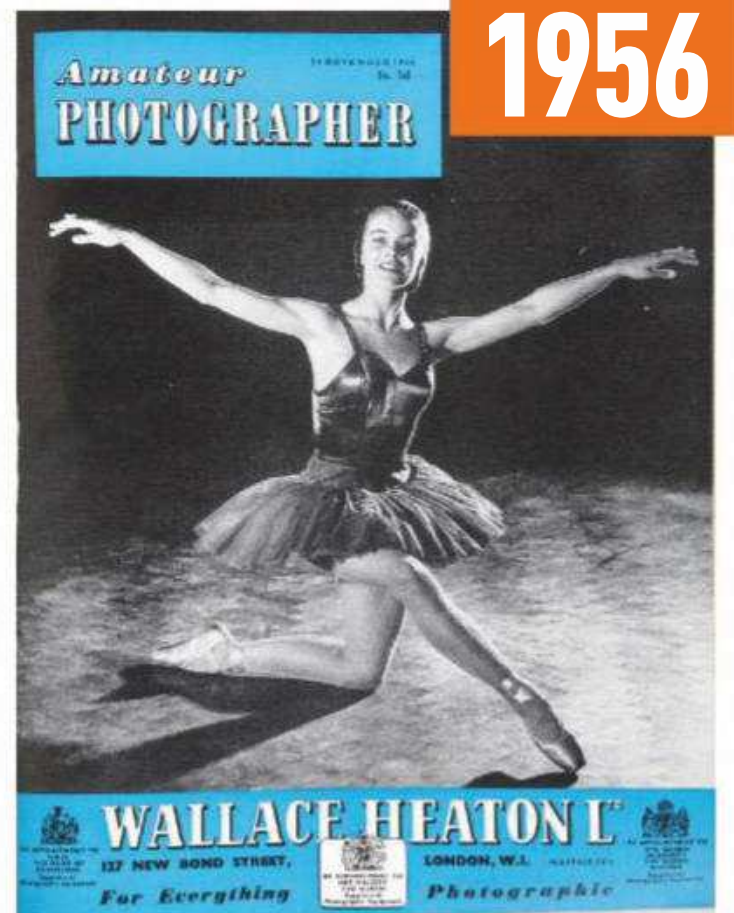
For full terms and conditions, and to enter your shots, see natgeotraveller.co.uk/photo-competition-2019.

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to November 1956

1956



WITHOUT wanting to be rude to our predecessors, some of the old AP covers are probably best kept locked in the archive, but this wonderful ballerina image could still be used on a contemporary issue. The ballerina is beautifully shot, sharp and perfectly exposed, with that wonderful grain you only get with film. Very impressive, and the lack of coverlines makes the image stand out even more. Sharp-eyed readers will notice that the advertiser on the front cover, Wallace Heaton, was 'by appointment to HRH The Duke of Edinburgh,' aka Prince Philip. Let's hope the occasionally grumpy consort was more patient with photographers back then – 'Just take the BLEEPING picture!' being one of his more memorable broadsides during an infamous portrait shoot with veterans in 2015, during a Battle of Britain anniversary reception. Moving on from truculent royals, there is an engrossing feature on moody portraits inside the issue, with plenty of lighting tips which are still very relevant today. The models look very Daphne du Maurier... More trips down memory lane next week.



A feature on unorthodox portraiture included lighting tips

Photo Stories

Major highs

Alice Mann's project on South Africa's 'drummies' community is the first series to win the Taylor Wessing Portrait Prize. She speaks to **Amy Davies**

Despite winning the Taylor Wessing Photographic Portrait Prize, 27-year-old South African photographer Alice Mann is incredibly humble. When AP meets her at the press view of this year's awards – the morning after she found out she'd won the £15,000 prize – it's clear that the news was still sinking in.

Sneaking off to a quiet corner of the National Portrait Gallery to answer some of our questions, the enthusiasm she has for the subjects of her prize-winning series, Drummies, is infectious. It's fascinating to watch her speak with such eloquence about the project, which depicts South Africa's all-female drum majorette community. Many of her subjects come from the country's most marginalised communities.

'I think, for me, being a South African photographer, I'm very aware of the stereotypes which are reiterated a lot,' she explains. 'I kind of try to challenge that and present alternate ideas. I think, especially South African women, are often shown as victims and lacking agency. These young women and girls are very, very self-empowered – they're incredibly confident. I wanted to focus on that, to show another side of South Africa.'

Describing herself as 'a bit of a detective', Mann finds her subjects through a mixture of word of mouth, cold-calling and following competitions and teams on Facebook. 'When it works best is when I have a sense of engagement from speaking to people – you can sense when they're actually interested. I really want people to like what I'm doing and want to work with me.'

The images in the series may look staged, but in fact, Mann prefers to let her subjects be as free as possible. 'I like people to feel that there's a space [in which] they can act how they want, towards me and the camera. I try and facilitate a space where they feel comfortable to do that, and where they feel like there's a sort of trust in what I'm doing. You would be struck by how amazing these girls are. They have so much energy and you can really see when they put on the uniform, their body language changes and they feel

amazing and have such a positive energy. I felt very honoured to be around them.'

The overall project features more than 120 images, with Mann working on the project for several months. 'I like to work over a long period of time,' Mann says. 'It's important that I have a relationship with my subjects. Also as a white photographer working in South Africa, I need to show sustained engagement, and for me to work to facilitate that.'

Narrowing down more than 120 images to the final four required for entering the Taylor Wessing competition wasn't quite as challenging as you might assume. 'I'm portrait obsessed – I used to only do portraits. I started expanding my narrative to include documentary because I think it enables a story to be translated a little bit more. These images were special to me – especially the little girls; I had such a cool relationship with them.'

Unbelievably, Mann almost didn't enter the competition this year with her series. 'Another photographer whose work I very much respect encouraged me to enter. I enter for a lot of grants and so on – it forces you to be able to write and talk about your work. I was a bit in awe of the judge line-up, too. Obviously this is way more than I could have hoped for – I thought I was just in the exhibition.'

'I don't feel I've done anything particularly special – it's just what I've always done. For me, the nicest thing is that I feel like I've successfully translated the kind of respect and admiration I had for these young girls, and now other people can see that too.'

The day after our meeting, Mann was due to fly out to Johannesburg to shoot more images for the project. Ultimately, she hopes to turn her series into a book one day. 'I feel like it would be a kind of nice physical object, in recognition of the girls I worked with. I guess everyone wants to make a book, but you only get one first book, so I want to make sure that it's done properly.'

See Alice Mann's winning images, along with the other winning and shortlisted images, at the Taylor Wessing Photographic Portrait Prize exhibition at the National Portrait Gallery, London, until 27 January 2019.



Taylim Prince is one of the more senior members of her team, having joined over five years ago



Alice Mann is a South African documentary photographer who is based primarily in London. She is currently working towards the publication of her first monologue. See more of her work at www.alicemann.co.za.

ALICE'S KIT



MANN shoots on an analogue medium-format Pentax 67 camera, something which helps to break the ice with her young sitters. 'They're used to shooting on cellphones – they ask "Why do you have this really old camera that only takes 10 pictures?"'

It may come as a surprise to see a young photographer preferring analogue, let alone a cumbersome medium-format camera. 'I started shooting on film, that's how I learned,' she explains. 'There's something nostalgic about it, especially the colours that lend themselves to my work.'

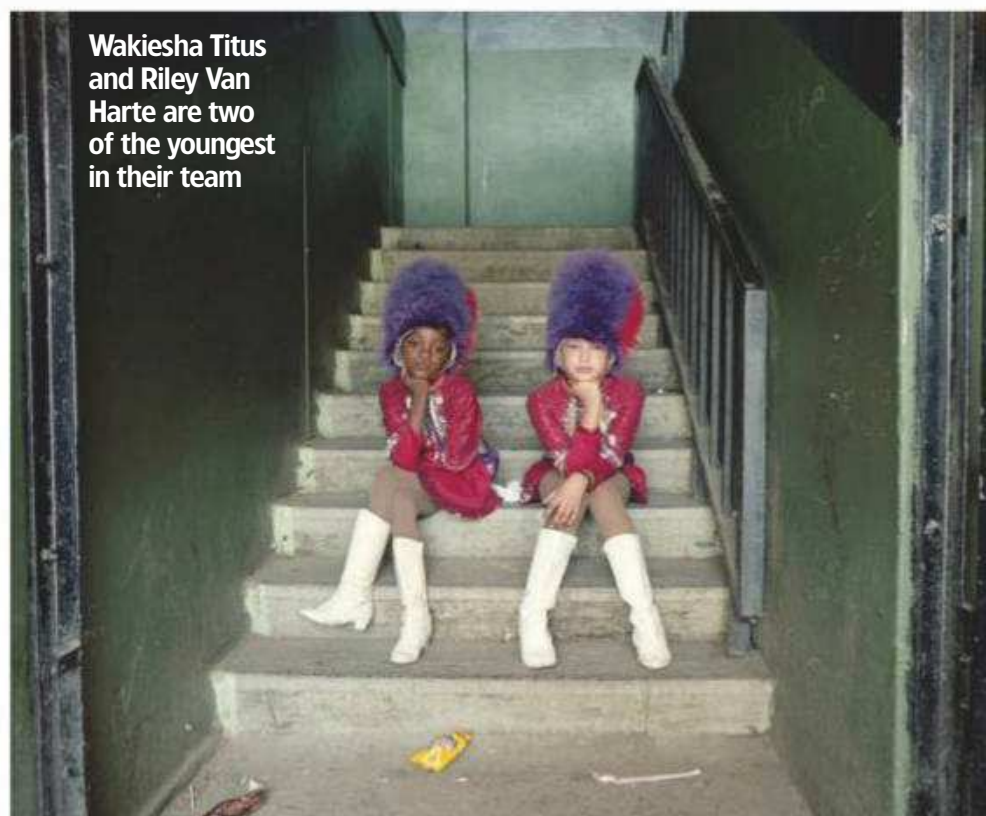
'Also, my process is an obvious one. I'm not snapping people when they don't know about it. I shoot on a tripod; it's a big thing, and my presence is there. The whole process of medium format is quite slow – but I think that it makes you take a bit more care with what you're doing and slows things down.'



Tanique Williams is one of the youngest members of the Hottentots Holland majorette team



Nine-year-old Keisha Ncube is in her third year of the drum majorette team



Wakiesha Titus and Riley Van Harte are two of the youngest in their team



Viewpoint Matt Hart

Do manufacturers really care about photography - or is selling the newest model all that matters?

I often think and talk about 'Tech vs Image taking', and I have started to feel that camera manufacturers really love the fact that most people who use cameras don't have a clue about what makes a great image, so they capitalise on this to market and sell cameras.

I work a lot with some amazing photographers and am involved in spotting new talent for festivals, as well as having deep meaningful discussions about the image-making process. At no time does the camera brand, make or model come into the conversation.

When I look at today's marketing material from the big camera brands, I have seen a shift over the years away from promoting great images to using influencers with dubious follower numbers. Just last week the website Social Chain announced a way of debunking people with fake followers, but could it be that manufacturers have stopped caring about photography and are in a battle to shift boxes? Few young people are taking up photography, so manufacturers are focusing on the expendable income market and retired sector.

We all love a nice new, shiny camera but now we are being told the camera we had a year ago is rubbish and a brand new one is going to make us better photographers. I also blame social media and the *X Factor* culture for the fact that people want to be the best this minute. Some of the manufacturers have caught on to that.

At one of my street workshops, I asked a guy who had a Fujifilm GFX 50S and who was quite new to photography 'Why did you buy that [camera]?' He said the shop told me it was the best, and I can afford the best so why buy a rubbish camera. The funny thing is every time I've taught photography over the past year, there are more and more high-value cameras in the room. All the expensive camera owners tell me they are semi-pro or experienced, but when we walk outside to shoot they line up for me to set up their cameras for them.



Matt took this picture in Ireland; he believes that practice is the key to good photography

'You can't learn to play the violin in a day, even if it is a Stradivarius - it's a lifetime of learning'

One of the other questions I ask my students is 'What do you hope to get out of today?' The young ones want to be famous street photographers tomorrow or YouTube famous, and the older attendees just want an image for their camera club competition. When I say that neither is going to happen today, they all look despondent. It takes years and years to perfect the craft of photography and hours and hours of practice and study, but I do think that because manufacturers tell them this is the best camera they think it's all they need.

You can't learn to play the violin in a day, even if it is a Stradivarius - it's a lifetime of learning. I think it's time this was part of the camera sales patter and not that the best camera takes the best images.

When I was 12 years old, my uncle told me that the more time you spend with a camera in your hand the better you will become. You just need to spend as many hours as you can perfecting your craft and not worry about the gear.

Matt Hart is a professional photographer based in Liverpool. He is the founder of Fujiholics, and runs a number of street photography workshops each year. See more at lighttraveler.co.uk.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 29 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 27 November

Island abstracts

Paint with your camera and create landscape poetry - Lynne Douglas tells you how



Panasonic Lumix LX100 II
Andy Westlake discovers an excellent enthusiast-focused compact

Sigma 24-70mm f/2.8 Art
Michael Topham puts a fine standard zoom through its paces

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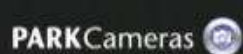
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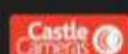
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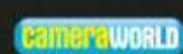
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Bright lights, **big**

Transform your cityscapes into breathtaking images by working harmoniously with ambient and city lights. **Matt Parry** shows you how

Combine natural light with artificial light sources to create stunning cityscapes
Sony A7 III, 24-70mm,
49sec at f/14, ISO 100

KIT LIST



◀ Tripod

While many current cameras can deliver excellent shots in low light, to truly capture sharp, clean shots of city lights you need the stability and flexibility offered by a sturdy tripod. The best model is the one you can comfortably carry. For me, the MeFoto Roadtrip is a great, lightweight option.



◀ Mini tripod

There are circumstances or locations where a full-sized tripod is either not allowed or not practical to use. As an alternative, a smaller, strong, tabletop tripod is perfect to place on top of walls. I picked up this excellent Leofoto MT-03 mini tripod at Photokina.



city



Matt Parry

Matt is a travel photographer and writer; he has been featured in leading travel and photography publications. He has presented videos on travel photography as well as given talks and workshops for Wex Photo Video, the RPS and others. See mattparryphoto.com and [@mattparryphotography](https://www.instagram.com/mattparryphotography)

While there are a number of factors that need to work in harmony to create a beautiful photograph, one of the most important is the light.

By applying even a basic understanding of light when photographing cities, you can transform the quality of your urban images.

Cities, even the iconic ones, can look uninspiring under flat light, whether caused by dull, grey clouds or harsh, bright sun. Yet, light can change everything, and thankfully in cities we have the opportunity to work with both natural light as well as numerous artificial light sources to improve and enhance our images.

Natural light

If you shoot any form of outdoor photography then it's essential to understand the basic principles of natural light and how it affects the type of scenes you love to photograph. Cityscapes, much like landscapes, look great in the 'golden hour' periods of sunrise and sunset as the diffused, warmer light and the angle of the sun mean the sky will often enhance rather than diminish your scene. This is also the case for the 'blue hour': the period just before sunrise or after sunset. This is when the sun is sufficiently below the horizon and, as the name suggests, the sky takes on a blue hue which gets deeper, darker and richer the further the sun recedes, until blue becomes black.

Artificial light sources

If we focus on the evening blue hour, as the sun recedes below the horizon, this is the time when you will notice any artificial lighting. From car headlights to office windows and street lamps, the city starts to take on a different appearance as day turns into night.

In many cities you will find that photogenic buildings and structures such as monuments, cathedrals or bridges are lit. This will often make them look far more spectacular and photogenic than in daylight. Similarly, in any cities set around bodies of water such as rivers or harbours you will find that the city lights offer a boost of colour to your images as the lights extend onto the water in hazy reflections.

ALL PICTURES © MATT PARRY



◀ Remote shutter release

Many current cameras offer app connectivity, which allows you to control the settings and shutter through your phone. But I still prefer to use a remote release, particularly if shooting in Bulb mode. A basic third-party model can often be picked up cheaply.



◀ Lens choice

Rather than spend your hard-earned money on a new camera, a lens upgrade is often a wiser investment. If you like a clean and sharp starburst effect or smooth, circular bokeh in your city lights then look for a lens with 9 or more aperture blades, such as the Canon EF 16-35mm f/4L IS USM.

◀ Filters

If you are shooting city lights during sunset and the blue hour, then filters can be particularly useful.

A circular polariser is great when working with reflections, while ND and ND Grad filters allow you to manipulate natural light to get the shots you want.

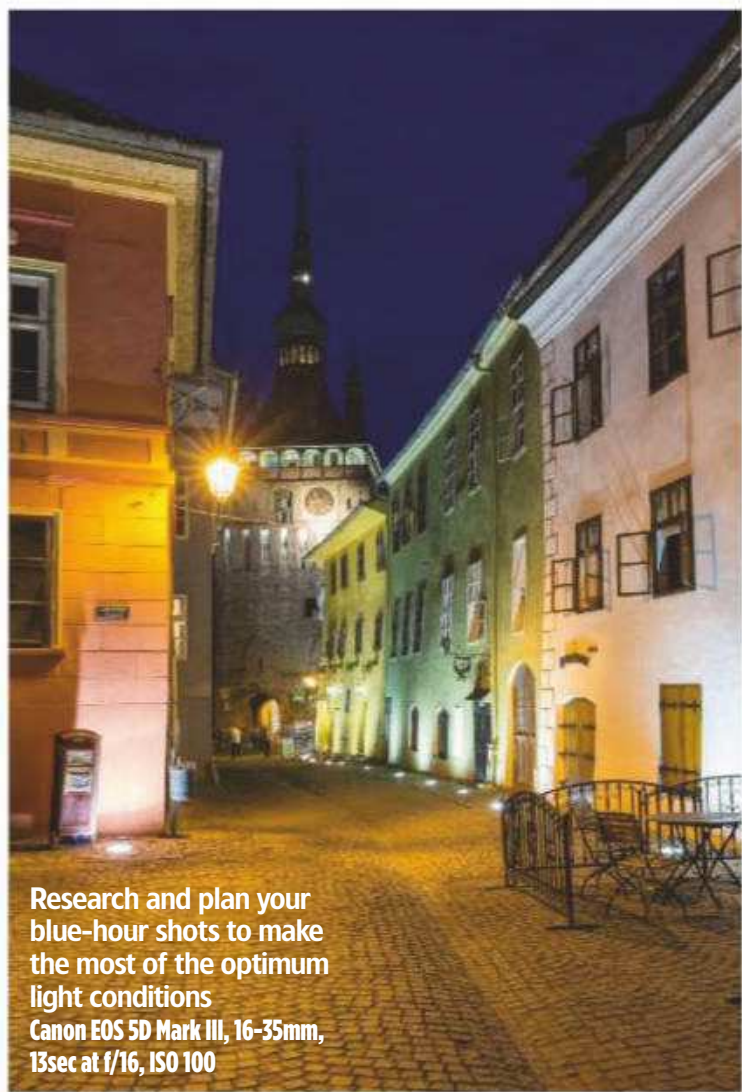


Technique

➤ Ultimately, for photographers, the added bonus of artificial lights is that those who have an understanding of long-exposure techniques, and are armed with a bit of planning as well, can utilise both natural and artificial light in tandem to create striking images.

Planning

When exploring cities, especially ones you have never visited before, there is nothing more enjoyable than simply wandering around and taking it all in. While this approach is great for daytime shooting, it often pays to carefully plan your photography for the golden and blue hours – the key times for shooting cityscapes. These periods of optimum light are short-lived, and even just a couple of minutes can transform the same scene. By doing a recce of a specific location during the day you can work out the best angles for composition as well as determine access and any restrictions you might encounter.



Research and plan your blue-hour shots to make the most of the optimum light conditions
Canon EOS 5D Mark III, 16–35mm, 13sec at f/16, ISO 100

Mastering natural light using apps

Many outdoor photographers are accustomed to using apps such as the Photographer's Ephemeris or Photo Pills to check sunrise and sunset times. But these apps also offer the times for astronomical, nautical and civil twilight. It is worth paying attention to these as they are important times for blue-hour photographers shooting city lights – the blue hour will typically fall between civil and nautical twilight. While it is possible to continue shooting during astronomical twilight and into night time, the sky can be very dark which contrasts with the bright highlights of the artificial lights and makes exposure difficult to manage.



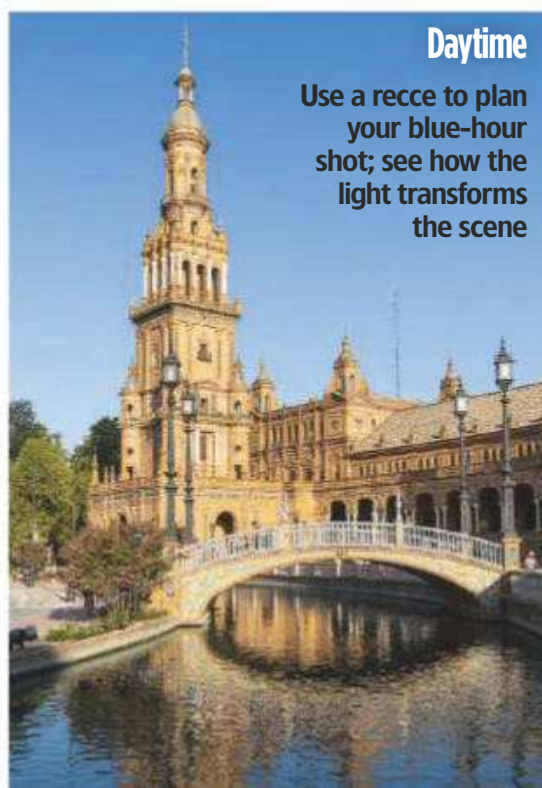
If you are photographing city lights, you need to work quickly and efficiently to determine the best exposure, as the dynamic between artificial light and natural light is constantly changing. This means you have to manage your settings to get the correct exposure where the highlights are under control but there is enough definition and detail in the shadows to create your final image.

Getting the exposure as accurate as possible in-camera can mean less time in post-production, yet editing is often needed to adequately represent what the human eye sees. Some choose bracketed exposures to capture the scene and merge later in

Lightroom or Photoshop, while others prefer single exposures that can be enhanced in post-processing. Both techniques are equally valid, and it depends on your preferred workflow and, to a certain extent, your camera's capabilities.

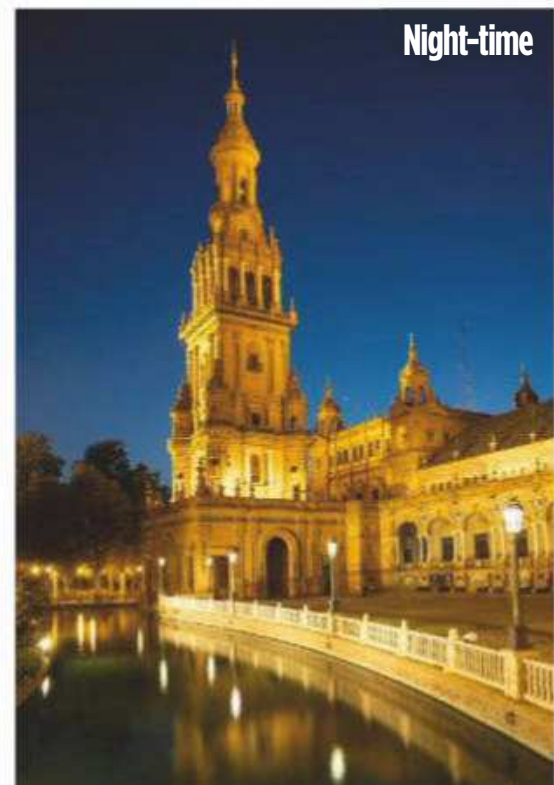
The exposure triangle

The exposure triangle is a common photography-learning tool looking at the three key settings of your camera and how each affects how much light it takes in. Aperture, shutter speed and ISO can all be tweaked to create roughly the same exposure. However, the balance of these settings can affect the quality and look of the final



Daytime

Use a recce to plan your blue-hour shot; see how the light transforms the scene



Night-time



Shooting through windows may show imperfections in the glass, yet offer good views of city lights
Canon EOS 5D Mark III, 16-35mm, 30sec at f/14, ISO 200

Shooting through glass

HAVE you ever found yourself in a hotel room with a spectacular view over a city yet the window doesn't open more than a couple of inches? Some cities are blessed with superb vantage points from skyscrapers, hotels or church towers. But this often means shooting through thick glass, which can present a real challenge for long exposures during the blue hour or at night. Dirty or scratched glass, particularly on the exterior, will affect the final image and it can be extremely difficult to deal with in post-production. Another challenge are the reflections caused by interior lights that will ruin your images.

Don't be put off though as there are ways to make sure your shot is a keeper. First, find the cleanest section of window that gives you the composition you are after. Shoot as close and as straight onto the glass as possible (avoid the lens and glass touching). A circular polariser may help reduce some of the reflections, but this alone is often insufficient. If you can turn off any room lights then do so but recognising this is not always possible, you still need one last step. You will need to cover that light from hitting the window and thus appearing in your image.

There is a ready-made solution for this in the form of a lens skirt: a large, black lens hood, which also attaches to the window with suction cups to cut out reflections. A cheaper, but less practical, alternative is to cover your camera and lens fully with a matt, black top. Holding your top tight to the window and using a remote shutter release or delayed timer can prove as effective – don't let the top creep into your frame or knock the camera.

image, so it is important that you understand and take control of them.

Turn the camera to manual mode and select the lowest standard ISO your camera has (normally ISO 100); this will give you the cleanest images. Next, set the aperture. Depending on the scenario and what effect you are trying to achieve, if you are shooting a cityscape and want to keep the scene in focus from front to back then try a narrow aperture setting between f/11 and f/16.

At these settings, your ISO and aperture are not letting much light into your camera so the final side of the triangle to adjust is the shutter speed. The shutter speed will be completely dependent on the amount of light in the scene, so initially this is the variable to work with to get the shot you want.

Considerations

In low light, to compensate for the low ISO and narrow aperture, a longer shutter speed is typically needed. This means it is essential to use a tripod to keep your camera perfectly still. Any slight movement will of course affect the image and ruin it. Based on shooting a standard cityscape such as the one taken in Seville, Spain (see pictures on the right), as the light changes from sunset to the blue hour you will need to continually adjust

your shutter speed to compensate for the diminishing natural light and the resulting stronger artificial light.

In this example each image was shot approximately 10 minutes apart at the same ISO and aperture, with the shutter speed being the main variable. Filters were needed to hold back the light to get a similar effect in the water, but the changing light conditions are clear to see. Notice how the natural light and colour in the sky change as the sun sets, while the artificial light grows stronger which offers more contrast against the darkening sky.

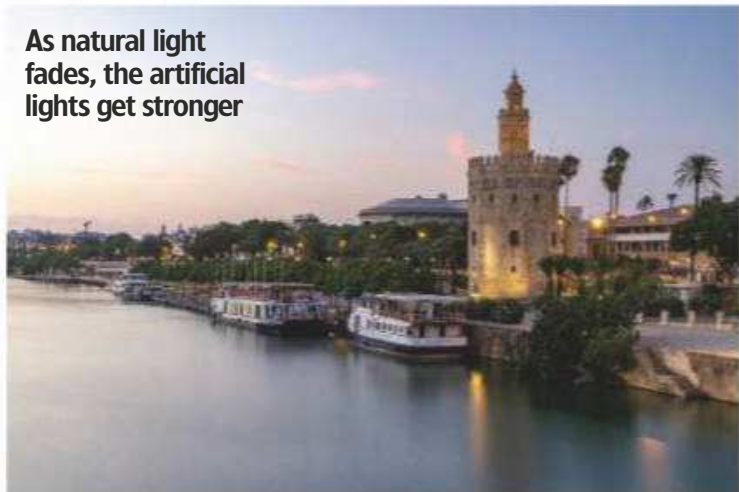
As you get further into nautical twilight you may find you need to use shutter speeds greater than 30 seconds to get sufficient detail in the shadows. Simply switch to bulb mode or, if you prefer, increase your ISO slightly or widen your aperture to keep the exposure shorter.

Conclusion

Cities take on a whole new appearance when bathed in the glow of artificial lights. Combined with the right ambient lighting conditions, they can look spectacular. Using long-exposure techniques will give you clean, sharp urban images; simply adjust your exposure to account for the changing light or shooting scenarios.



As natural light fades, the artificial lights get stronger



MATT'S TOP TIPS TO IMPROVE YOUR CITY-LIGHT SHOTS



Abstract cityscapes

As the sky gets darker experiment with focal lengths. Don't feel the need to include the whole scene or the sky, as what you leave out is just as important as what you include. Use a telephoto lens or careful cropping in post-production to create amazing abstracts.



Include people

Including people in city scenes is sometimes unavoidable, yet it can give the scene both scale and context. Blending architecture with street photography can create stunning shots that are more dynamic or interesting than a people-free picture.



Beat the bad weather

Shooting long exposures in bad weather is undoubtedly a challenge, yet if you can keep your lens free of rain for the duration of your exposure then it is possible to get some really strong images, as gloomy skies or wet pavements can add drama to your scene.



Traffic trails

Light trails can be created by any light source moving through your image. Vehicle lights in particular are an ideal subject for blue-hour trails. Shooting in Bulb mode, open the shutter before the light source enters the frame and close it once it is fully out of shot after reaching the correct exposure.



Star bursts

A crisp, clean starburst can make a nice focal point in your image and can make street lamps and artificial light sources more interesting. A long exposure at a narrow aperture of around f/16 should give you a nice burst. Also the more aperture blades in your lens, the more pronounced and striking the look.



Reflections

Photographers can make use of a whole host of subjects to create beautiful reflections in their city scenes, such as rivers, canals, lakes, harbours or even puddles. Look for bodies of water that are calm and still to create cleaner reflections. It's best to avoid shooting reflections in windy and rainy conditions.



High-ISO shooting

It is very possible to capture city lights without the use of a tripod – particularly useful if you want to capture people in the scene. You will need to boost your ISO, which will increase noise, but by focusing on the pockets of light you can keep the important highlights in check.



Bokeh

An interesting effect when shooting city lights is to throw the scene out of focus so that the lights take on a circular bokeh look. Simply compose your shot, make sure you are in manual focus, and then adjust the focus until you get the look you want.



Christmas markets

Christmas market season is fast approaching and this is a great time to get out into a city to shoot the lights. While the markets are often too busy for tripods, the lights and crowds lend themselves far better to high-ISO shooting at wider apertures.

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Amateur Photographer of the Year

Here are the top 30 images uploaded to Photocrowd from Round Seven, **World in Motion**, with comments by the AP team



Round 7 World in Motion

David Lain is the winner of Round 7 of APOY, and takes home a SIGMA 24-35mm f/2 DG HSM Art lens with 82mm WR Ceramic Protector. This versatile wideangle zoom has a fast f/2 aperture throughout its focal range. Its construction includes 18 elements in 13 groups, a nine-blade aperture and Sigma's multi-layer coating.

With 10 times the strength of a conventional protective filter, the 82mm WR Ceramic Protector is the ideal companion to the 24-35mm zoom, and will keep the front element safe from scratches. Together, the two are worth £1,055.



1 David Lain UK 30pts

Nikon D810, 24-70mm, 1/500sec at f/8, ISO 160

A very subtle interpretation of the brief, which is no less effective for its simplicity, this image was resoundingly popular with our judging team. The zig-zagging lines of the waves lead the viewer out towards the horizon, and the smooth tones

within the ripples make the water appear like mercury. Overall, it exudes calmness and peace. The image works beautifully as a black & white conversion, distilling the scene down to its crucial elements of tone, shape and space. We could easily see it as a print, hanging on a gallery wall, and it would work equally well big or small.



2nd

2 Graeme Youngson UK 29pts

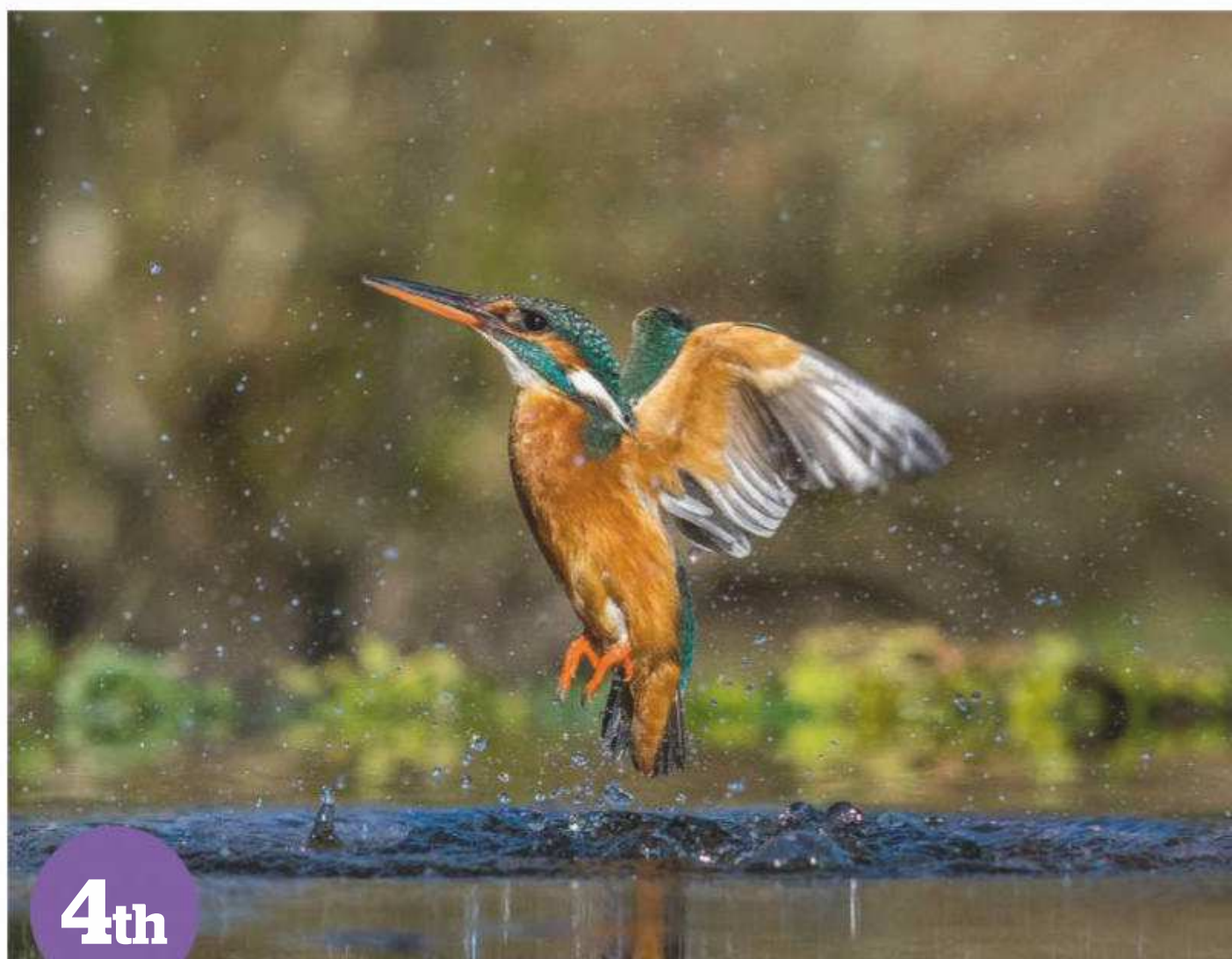
Canon EOS 600D, 26mm, 1/10sec at f/5, ISO 800

Graeme says he was shooting on a tripod and had to experiment with shutter speeds in order to obtain the effect he was after. We reckon he got it absolutely spot on with this one. The stationary figure on the right (looking at his phone, presumably?) balances beautifully with the blurred individual coming into frame on the left. An intriguing, semi-abstract shot that demands repeated viewing.

4 David Lain UK Opts

Nikon D810, 135mm, 1/4000sec at f/6.3, ISO 1600

There probably isn't a wildlife-photography enthusiast out there who wouldn't want to attempt to shoot a kingfisher in action, and David has done a superb job, capturing a perfect profile with the wings outstretched. The droplets of water help to paint a picture of an extraordinarily fast-moving bird as it exits the water.



4th

3rd



3 Richard Whitson UK Opts

Canon EOS-1D X, 400mm + 1.4x converter,
1/1600sec at f/4, ISO 100

A superbly timed shot that captures the essence of this adrenaline-fuelled sport. The contrast of the jewel-green sea with the brightly coloured sail is stunning, and that's before we even get to the spray from the crashing waves. An edited version of this excellent image was also placed in APOY's Round 3: Mono Culture, and therefore, in accordance with our rules, it doesn't score any points in this round.

5th

5 Tom de Waart Hong Kong 26pts

Nikon D750, 18-35mm, 30sec at f/7.1, ISO 100

We've seen a lot of traffic-trail images in our time, but this one stands out for several reasons. First, the location means there aren't multiple light sources to confuse the eye. Second, shooting when there's light and detail in the sky – as opposed to when it's pitch black – creates a pleasing balance. Finally, the curve of the road takes the eye through and round the image, leaving us wondering what's around the bend.



6



6 Joe Baumann USA 25pts
Canon EOS 6D, 20-35mm, 20sec at f/11, ISO 100, 10-stop ND filter
A feat of both technique and imagination, this image was created by shooting a tripod-mounted long exposure, while moving the canoe. The result is wonderfully dreamlike.

10



10 Jim Cumming Canada 21pts
Canon EOS 7D Mark II, 300mm, 1/1000sec at f/5, ISO 640
Having followed these loons for some five hours, Jim finally got his shot when one of them erupted from the water right in front of him. A case of always being ready to capture the moment – you never know when it might happen!

14



7



7 Klemens Stelk London 24pts
Nikon D500, 16-80mm, 1/320sec at f/5.6, ISO 100
The sheer energy here leaps off the page, and the lower dog's expression is priceless. Despite the heavy crop, there's still plenty of clarity.

11 Tony Cook UK 20pts
Panasonic Lumix DMC-G5, 45mm, 1/800sec at f/1.8, ISO 160
Increasing the contrast of this image has helped make the bubbles really stand out, and allows the viewer to be drawn into the happy, bubbly scene.

11



14 Tom de Waart Hong Kong Opts
Nikon D750, 14-24mm, 0.5sec at f/16, ISO 50
The contrast between the man's stillness and the frenetic movement around him is very effective, conveying the sense of a city that never stays still.

15 Eric Browett UK 16pts
Nikon D7100, 80-400mm, 1/800sec at f/5.6, ISO 400
This Eurasian owl's piercing eyes have been captured in perfect sharpness, while the shutter speed is just long enough for the wings to blur slightly. A combination of great technique and timing.



8

8 Naf Selmani UK 23pts
Nikon D7100, 10-20mm, 1/200sec
at f/5.6, ISO 100

A moment of pure joy captured with immaculate timing. The expressions of the crowd are superb.



9

9 David Handley UK 22pts
Canon EOS 40D, 10-20mm,
1/25sec at f/7.1, ISO 200

An image that bursts with energy, with fill flash and blur used to excellent effect.



12

12 Marco Tagliarino Italy 19pts

Canon EOS 6D, 24-70mm,
1/125sec at f/4, 200

Marco has cleverly ensured the man's face isn't obscured and is sharp, while blurring the surrounding pigeons.

16 June Morrissey UK 15pts

Canon EOS 5D, 24-105mm,
1/400sec at f/6.3, ISO 500

The blue tones here simplify the scene, allowing the viewer to be drawn into the power of the falls.



15

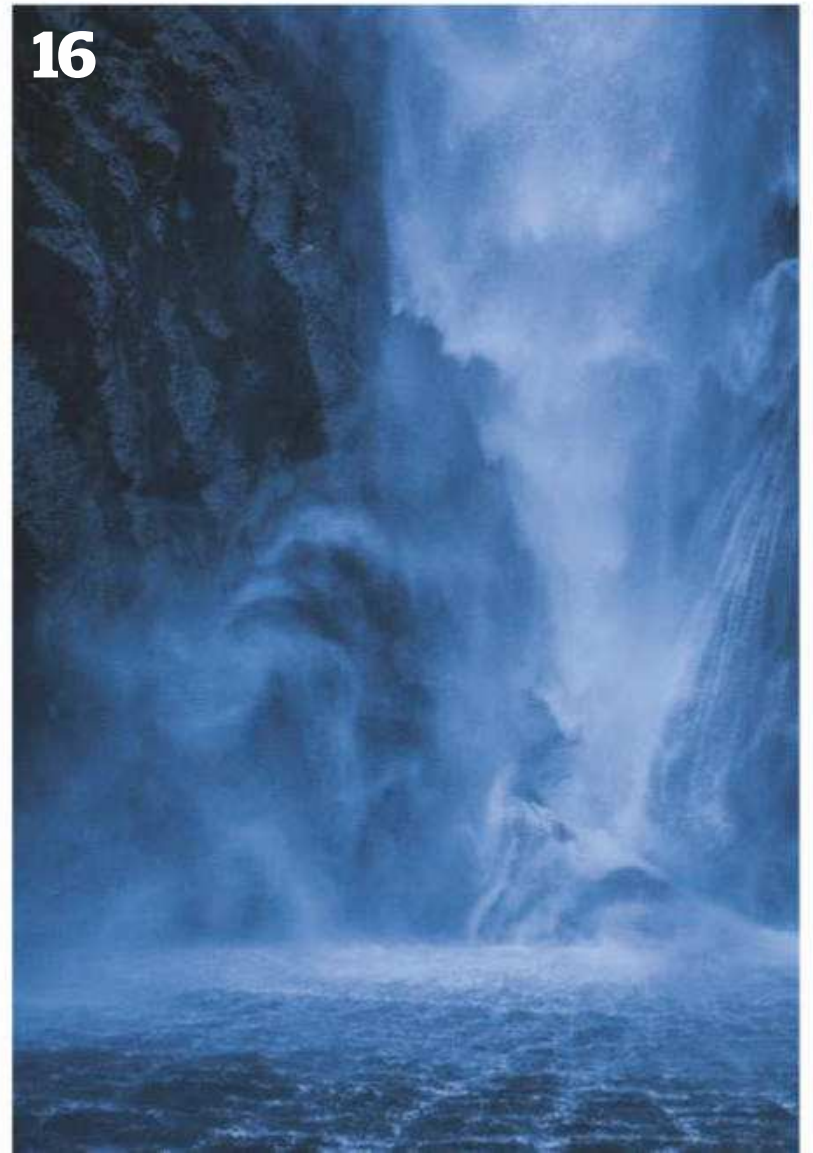
13 Simon Hadleigh-Sparks UK 18pts

Canon EOS 5D Mark III, 16-35mm, 1/2500sec at f/5.6, ISO 100

An imaginative example of a blended image that rises above the usual approach to a long-exposure such as this.



13



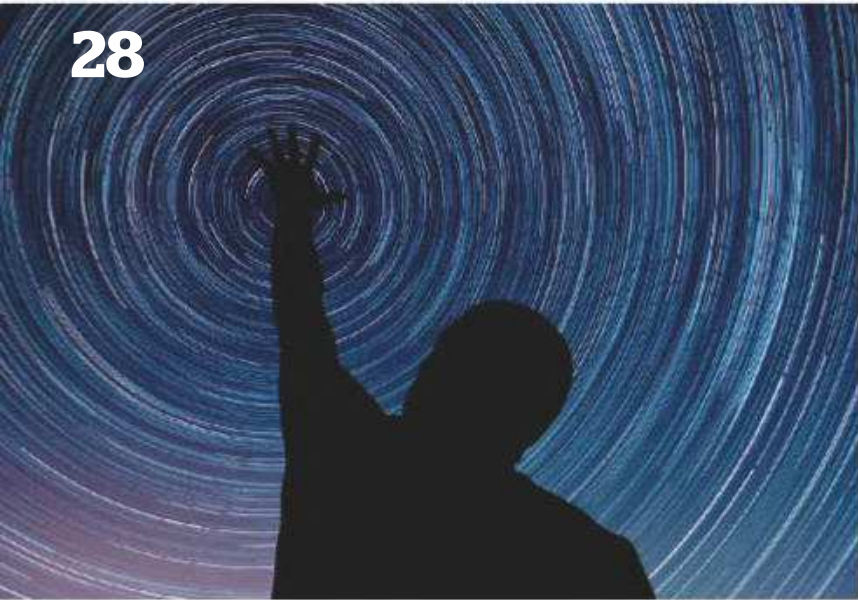
16



17



21



28 Paul Wright UK 3pts
Fujifilm X-Pro2, 16mm, 30sec at f/2.8, ISO 200
This image is comprised of 360 images shot over a three-hour period. An outstanding technical achievement.



18

17 Juraj Bencik Czech Republic 14pts
Nikon D5, 70-200mm, 1/2500sec at f/4, ISO 320
It's hard not to anthropomorphise this charming image of a collared lizard, but it tells an entertaining story.

18 Simon Hadleigh-Sparks UK Opts
Sony A6, Opteka 6.5mm fisheye, 1/8sec, ISO 3200
Combining a static element with something blurred is an effective way of conveying speed and freneticism, as seen with both trains here.



22

21 Lee Mumford UK 10pts
Nikon D750, 24-120mm, 4sec at f/16, ISO 50
The soft, semi-abstract quality of this waterfall image is very appealing, and the combination of tones pleasing.

22 Laura Drury UK 9pts
Pentax K-70, 50-135mm, 1/250sec at f/7.1, ISO 100
The black & white conversion helps to focus attention on the outline and tones of the two ponies.



25

25 Steve Cheetham UK 6pts
Canon EOS 5DS R, 24mm, 4minutes at f/11, ISO 100
In this image, the sense of movement is conveyed by the 'explosion' of clouds that appears to be coming directly from the structure on the end of the pier.



29

29 James Duffy UK 2pts
Nikon D5200, 100-400mm, 1/800sec at f/8, ISO 500
A great example of freezing time, showing the subject's streamlined shape.



19 Richard Woods UK 12pts
Canon EOS 5D Mark III, 70-200mm, 0.6sec at f/20, ISO 160
A familiar scene, which balances both warm and cool tones beautifully.



30 Julia Martin UK 1pt
Canon EOS 5D Mark IV, 100mm macro, 1/125sec at f/5, ISO 200
Stillness and movement combine to attractive and delicate effect in this close-up.



20 Richard Whitson UK 11pts
Canon EOS-1D X, 400mm + 1.4x converter, 1/2500sec at f/4, ISO 640
Here, we can all but feel the impact the tumbling surfer is about to make on the water.

24 Juraj Bencik Czech Republic Opts
Nikon D5, 400mm, 1/1250sec at f/2.8, ISO 2000
The left wing coming into contact with the water is what makes this image.



CROWD WINNER



26 Richard Wignall UK 5pts
Canon EOS 7D Mark II, 100-400mm + 1.4x teleconverter, 1/3200sec at f/8, ISO 1000
Who doesn't like a shot of a dog looking foolish? The high shutter speed freezes the action well.

27 Stuart Meikle UK 4pts
Pentax K10D, 70mm, 1/15sec at f/11, ISO 400
The story being told in this image is intriguing – apparently she is demonstrating the technique for crossing roads in Ho Chi Minh City.

The 2018 leaderboard

In the penultimate round of APOY, Neil Burnell is still in the lead despite not scoring in this round; however, Simon and Richard are beginning to catch up. At the other end of the table, we've seen a couple of small changes, but the race for the overall winner begins!

1	Neil Burnell	86pts	5=	Tom de Waart	55pts
2	Simon Hadleigh-Spark	72pts	7	Steve Palmer	54pts
3	Richard Whitson	70pts	8	David Lain	52pts
4	Marco Tagliarino	57pts	9	Michael Farley	50pts
5=	Joe Baumann	55pts	10	Peter Maguire	49pts

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LETTER OF THE WEEK

Roger's retreat

I have been reading AP for over 20 years now. Roger Hicks's short appreciation of the photo 'Retreat from Moscow' (*Final Analysis*, AP 20 October) was the most engaging I have read. The choice of photograph was powerful. We live in an age of virtual reality technology, but it is wonderful to know that an old, grainy, printed [and scanned] still photograph can evoke more of a sense of 'being there' than digital technology. One of my most precious images is the one I took in 1963, when I was nine years old, on a plastic 120 film camera from Woolworths. The negative was so faint that I thought it was a transparent frame from the leader. The image was only rescued by repeatedly copying and increasing the contrast on my black & white developer. Thank you, Roger, for a most thoughtful choice of subject and your reflection.

Dr Martin Moss

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Card trouble

Half way during a trip to Morocco my Compact Flash (CF) card failed; I managed to download two-thirds of my photos directly from the camera to my PC, but then the card died on me.

After visiting a few photography forums for solutions, the general consensus was that the controller chip within the CF had gone and no rescue software in the land could save it. Some people advised me to just bin it, but I was also recommended to try a firm in Germany that gave me a positive response when I contacted them. Two days after receiving my card they informed me that all my images were retrieved. Their rates were reasonable and I would thoroughly recommend them.

This got me thinking: do I abandon my beloved D700 for a 'double memory card' model or take this experience as a 'one-off' (hopefully, the last) and continue

with one of the best cameras to roll off Nikon's production line?

I am extremely reluctant to let it go but may consider a D750 replacement with the control layout of a D810/850. Am I asking for too much?

Peter Murrell

I have a D700 too, Peter. Despite the internet hysteria about cameras lacking dual card slots, the world managed



Peter asks if he should swap his D700 for a camera with a dual card slot



Mike used PhotoDeluxe 4 to add the Alps to a regular Cotswold scene

to survive without them till just a couple of years ago. If you're planning to upgrade anyway then a dual slot would be nice to have, but I wouldn't personally shell out for a new camera just for that feature, out of fear this will happen again. I might invest in some new cards though –

Nigel Atherton, Editor

APOY not for film users

When Martin Norden (*Inbox*, AP 20 October) asked why there were so few APOY entries, Nigel replied saying that to encourage more Photocrowd members to buy AP, a free entry code was printed inside the magazine. Unless this [code] is shoved right in your face this won't happen. In my experience, people are more attracted to the photo cover and rarely read advertised content. And a free entry code well inside the magazine is easily missed, which defeats the whole objective.

I've never entered APOY because it's for digital images. Many photographers still use film and miss out on the opportunities. Instead, I've submitted my photos to international exhibitions, pitching against professionals as well as amateurs. Not only have I won gold medals but have had the great pleasure of seeing my work in the exhibitions' magazines. AP is a brilliant magazine and I'll always read it, but APOY needs to open up to film users and cut out the unnecessary red tape.

Peter Carey

APOY is definitely open to film users as long as the photo is scanned and submitted digitally. We used to accept prints and slides until two years ago, by

which point only about 3% of entries were entered this way. Managing them is a vastly more time-consuming process than that for digital entries. Today, there is zero possibility of prints or slides (that are not scanned and submitted digitally) being accepted for APOY. As for the entry code, it was printed prominently in *Inbox* in every issue. Perhaps next year we'll look at ways to flag it up better –

Nigel Atherton, Editor

The Gloucestershire Alps

In response to Andrew Redding's letter (*Inbox*, AP 3 November), Nigel made a comment that all readers should take note of: 'If a camera (or phone) suited your needs when you bought it, it doesn't suddenly not suit your needs any more just because a newer and better version has been released.' I then turned a few pages to encounter the interesting article on Photoshop Elements (*Essential tools*) and in particular, the use of layers which I studied in detail since I had just finished work on a layered image.

My wife, being the chief photographer in the family, has taken countless mountain views on our holidays in Austria, but a few days ago, when looking from our patio over our Cotswold scenery, she commented that it would be nice if we had some mountains to look at. Fortunately Adobe provides us with this facility, and following a sequence similar to that employed by James Paterson in his beautiful parrot pictures, I was able to provide an image combining Cotswold scenery with a backdrop of Austrian mountains (see above). I should explain that

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YOUR LETTERS

my image was made using the 16-year-old Adobe PhotoDeluxe 4 that came attached to a then-new Epson printer, and it still works with both XP and Windows 10. Yes, Nigel, I agree that a process of continuous updating is not necessary, although the second-hand market would not be the same without a few consistent updaters.

Mike Rignall

Wotan clan

In 'Back in the day' (7days, AP 3 November) there is comment on a projector lamp called Wotan being incongruously named. I do not see why that statement was made? The name in this case was derived not from the god, but because the lamp filaments were made from wolfram (or tungsten) and Tantalum, and combining the two gave the name. There is currently a band called Wotan, not from Sweden but from Milan. There have been two other bands of the same name, both from Italy.

Jez Martin

Something doesn't add up

I have been reading AP since 1961 and have always found it very informative. But over the past 10 years or so it's become more of a *What Camera* type of magazine. For example your latest issue (AP 3 November) had 82 pages, 43 of which were advertising, including the 12-page *Buying Guide*, which appears in EVERY issue and never changes. Please let's have more 'how-to' photography [articles] for all the people who don't want to have the latest mirrorless cameras rammed down our throats every week, and just want to enjoy the camera we have and want to improve our skills in camera (not just 'on the computer'). Let's hope that your future issues will contain more photography and less advertising. Old habits die hard so I'll probably keep buying AP in the hope that it will become more interesting.

Robert Cooper

Sorry Robert, but you're factually wrong about almost everything in your letter. A standard issue of AP is 68 pages, with 23 pages of advertising, which is the lowest number of ad pages we've had since the war. The first issue of each month is 84 pages and features our 12-page *Buying*

***Guide*, which our Technical Editor spends several hours updating every month. We dedicate a historically low 12 pages per week to our technical section, where we write about gear, which is less than 30% of the magazine's content. Perhaps you're reading a different magazine? – Nigel Atherton, Editor**

Me, my selfie, and I

If only we could find a way to reduce the number of people using the front-facing camera and start using the back camera, and looking at the world around them? This is the same world that is facing climate change and a tidal wave of plastic. Is the selfie perhaps a true representation of how self-absorbed we have become?

Ian Lewis

While I share your disdain for the selfie culture it isn't as if trillions of photos aren't also taken on the back camera, and I think one of the positive benefits of social media is that people are more, not less, aware of issues like climate change. Whether they believe it's real, or care, is another matter – Nigel Atherton, Editor

Where was the VPK?

I enjoyed reading the articles on WWI (AP 10 November), and the use of the Vest Pocket Kodak. Surely you could have included a picture of this important camera? This one (below) is at the Museum of Science and Media in Bradford.

John Bolt

Yes we should have done, John, and I'm happy to put that right now – Nigel Atherton, Editor



In AP 10 November, we had an article about the Vest Pocket Kodak

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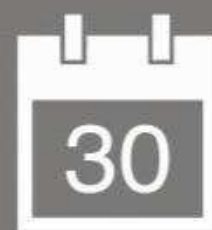
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‘Her critics suggested that her photographs were, at best, suitable studies for painters’

clichés. But that’s just how influential Cameron’s images are. Her portraits are soft-focus experiments, often featuring cherubic children, young girls, or stoic old men. Allegory and narrative are prevalent themes and her work was heavily influenced by artists such as Raphael and Michelangelo. However, all clichés have their ground zero, and those portraiture clichés that we so confidently write off today began with the work of Julia Margaret Cameron.

Cameron’s images were intensely disliked by the photography community during her lifetime. She was not just a pioneer of portrait photography, but she was also a pioneer in the sense that she was not afraid to treat photography as a true art form. Cameron’s harshest critics took her to task for using a scientific process – one that was supposed to be about a true representation of reality – and using it to create fantasy. Her critics suggested that her photographs were, at best, suitable studies for painters.

She was also accused of sloppiness and laziness for her use of the wet-collodion process, an imperfect medium that she used to a specific aesthetic end. But while Cameron found herself somewhat shunned by other photographers, she at least found some degree of support in the pre-Raphaelite artists, a group of painters, poets and art critics. Keep in mind that, at the time, photography was still the preserve of fusty, old men concerned with the scientific process. It took a woman to realise photography’s true potential.



Julia Margaret Cameron



Cameron’s dedication saw her become a true pioneer of portrait photography, writes **Oliver Atwell**

Let’s begin with a simple, well-expressed statement of intent. ‘Beauty, you’re under arrest. I have a camera, and I’m not afraid to use it.’ These are the words of Julia Margaret Cameron (1815-1879), a true pioneer of portrait photography and perhaps the first person to recognise photography as a bona fide art form.

In the above quote, Cameron uses beauty as a proper noun;

she addresses it as if it were a creature of agency, one that must be tackled and wrestled to the ground. Looking through the work of Cameron, you can see this beauty time and again. It’s about more than taking a subject (the sitters) and making them beautiful – the aesthetic is itself the subject. Take this image, ‘The Red and White Roses’ from 1865, for example. Kate and Elizabeth Keown, two sisters, are shot from the waist up. The

image is gently lit and the girls are thrown into soft focus. One clasps her hands in prayer and the other holds red and white roses, a Victorian symbol of unity. It’s a relentlessly staged image, one that is concerned only with creating mood. The image works because it takes beauty as the ultimate aim.

Looking at Cameron’s images with a contemporary critical eye, it’s difficult not to feel as though you’re observing a taxonomy of portraiture

Jilly Cooper

Harry Borden recalls two portrait sessions, taken over 20 years apart, with the best-selling author

Jilly Cooper CBE is known as 'The Queen of the Bonkbuster' for her racy best-selling books that include *Riders*, *The Man Who Made Husbands Jealous* and *Mount!* She's had an extraordinary life, starting her career as a publisher's receptionist, writing her first newspaper column in 1969, and subsequently making a successful career as a novelist.

I first photographed her at her Gloucestershire house in March 1996. At that time, I was 30 and just starting to get the occasional job for the *Observer Magazine*. In this case, Jilly had personally requested that I do the shoot, because she had seen some pictures I'd taken of dog owners with their pets. When I arrived, she kept exclaiming, 'My dog photographer! My dog photographer!'

I was there with an intern at the paper, Tiffanie Darke, who was doing the interview. She has since become a successful editor and novelist herself. Jilly conformed to the 'romantic novelist' stereotype and was saying, 'You two make a beautiful couple. Are you together?' The shoot was constant fun and jollity. I realised that although Jilly

'I now realise how much the aesthetics of editorial photography have changed'



A recent portrait of Jilly, taking advantage of the natural daylight and shot with Harry's Fujifilm GFX

is creative and effervescent, she's obviously also quite rigorous and professional in terms of her ambition and the way she's managed her career.

The photo (right) shows her in the doorway of her 'shed' – a building in her garden in which she did her writing. I now realise how much the aesthetics of editorial photography have changed over the past two decades. In the '80s and '90s, it was very mannered and contrived, whereas now I think it's much less formal.

I took the shot using my Hasselblad CM with an 80mm lens and a roll of colour transparency film. It was taken at dusk, so the light was quite low. The entrance to the shed was in a little glade in a wood, so I used a Red Head continuous light as a fill light. That made the daylight that was bleeding through the trees much more blue. The effect is quite atmospheric and I think the picture works very well.

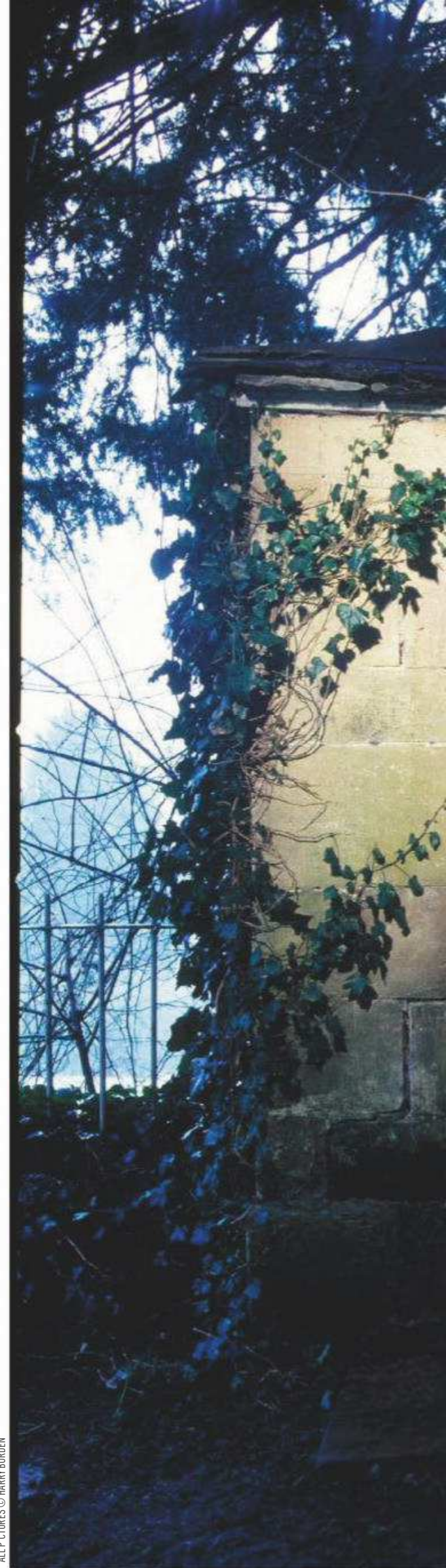
As an aside, I should mention that I don't shy away from working with animals or children; I relish the challenge of getting a good portrait. However, I usually give the subject a bit of a pep talk beforehand and say, just forget the animal is there and concentrate on the camera. Otherwise people can be very distracted by their pets. The key is not to make the subject aware of the animal, though I do warn them I am likely to do silly things to get the dog's attention.

Another meeting

When I was commissioned to photograph Jilly a few months ago by *The Sunday Times*, it was nice to meet her again. She's now 81, though very young in her manner, and she seemed to remember me. I was immediately offered a glass of wine, which I eschewed in favour of a cup of coffee as I try not to drink alcohol when I'm working.

Jilly was the same mixture of frivolity and seriousness. The shoot took place while the World Cup was on and we had to work the photography around the matches being shown on television. Jilly was surprisingly knowledgeable about football and told me she was in the process of writing a book about Premiership footballers, titled *Tackle!*

We shot a number of portraits around her house and garden, but the head shot (left) was taken in her bedroom. There was daylight coming through the window and some yellow-brown wallpaper that



made an attractive background. I shot it using my new Fujifilm GFX. I like the shallow depth of field in the shot, but at the same time it's sharp where it needs to be.

Seeing the two pictures also reminds me that I'm more interested in the emotional connection between myself and the subject than I was 20 years ago. Back then, I was still trying to come to grips with mastering photography as a medium and that's quite

ALL PICTURES © HARRY BORDEN



Taken in March 1996 for
the *Observer Magazine*
in Jilly Cooper's garden

a difficult hurdle to overcome. But once you feel sufficiently in control of it, you can concentrate on having an authentic connection with the subject.

It was also more of a discipline to shoot on a medium-format film camera and use a light meter; the whole process was slowed down and you couldn't react in a spontaneous way to the extent that's possible now.

When I took that picture, Jilly was just talking and laughing, and it was much more of a genuine moment than something I might have shot in the past. It's a picture of someone who is remarkably vital for her age, which I think is partly because of her personality and partly because she's someone who has spent her life having fun.

As told to David Clark



Harry Borden

Harry Borden has won prizes at the World Press Photo awards and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. His book, *Survivor: A Portrait of the Survivors of the Holocaust*, was published in 2017. Visit www.harryborden.co.uk.

The Content-Aware Fill command has seen big improvements



What's new in Ph

Get to grips with all the latest tools and updates. **James Paterson** guides us through the new release of Adobe's image editor

We're used to seeing regular improvements and tweaks to Photoshop throughout the year – after all, as subscribers that's what we pay for. Each autumn, however, we're treated to a major new version of the application with significant updates, new tools and helpful workflow fixes. Over the next few pages we'll take an in-depth look at the key new features in Photoshop CC 2019. There's the excellent new Content-Aware Fill command, which takes what was

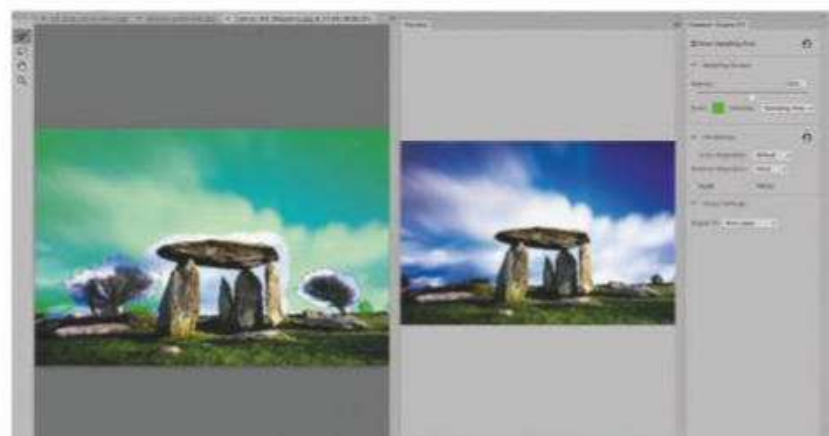
already a magical command and further refines it. Then there's the all-new Frame tool for making helpful image boxes in your designs. And yet another feature that's sure to raise a few smiles is Symmetry Painting, which lets you paint in several places at once.

Alongside these new features are a whole raft of minor tweaks and improvements, from new Layer Blend Mode previews to better text controls and a couple of shortcut switcheroos that may prove to be as irksome to some as they are useful to others.

The Content-Aware Fill command

This has long been a powerful tool for removing objects or messy areas from photos. It works by analysing the image and generating new pixels based on details and colours found elsewhere in the frame. But like all automated tools it can sometimes fail, or only get half the job done.

Now there's a new dedicated command that refines the process and gives you greater control. The key feature of the command is the ability to exclude areas from analysis. Often this means excluding your subject, or forcing the tool to sample from the background instead. In effect it means we can tell the command 'which part of a photo to look at', which can sometimes yield better fill results.



James Paterson



James is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014, he was appointed editor of *Practical Photoshop*. Visit www.patersonphotos.com

CC UPDATES Technique

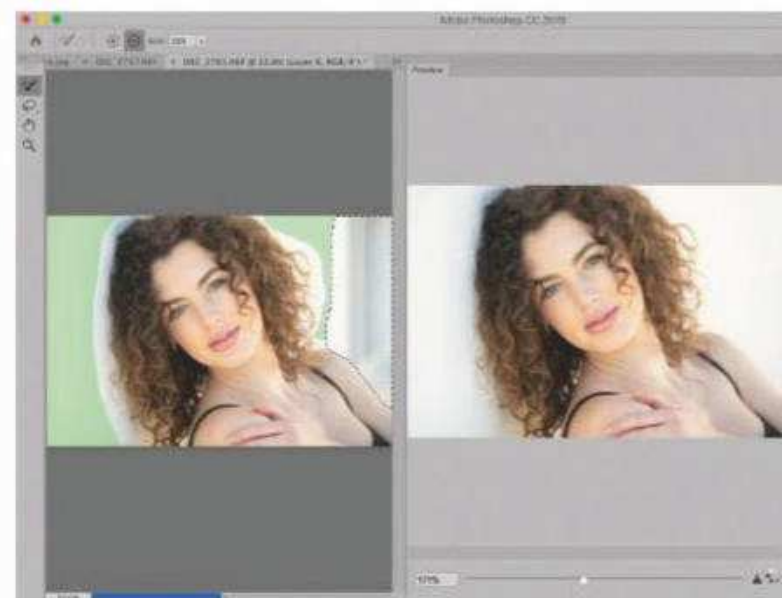


Begin filling

Before we begin using the new Content-Aware Fill command, we must first make a selection using any selection tool. If you need to loosely define part of your image, then the Lasso or Polygon Lasso tool is ideal, but if greater precision is needed then the Quick Selection tool may be a better choice. Once the selection is made, we go to **Edit > Content-Aware Fill**. A dialog box displays the original image on the left and a preview of the finished fill effect on the right. The dividing line can be dragged either way to resize the windows. Here you can see Photoshop's initial effort at filling in the problem area is no good. It mistakenly includes areas of the subject in the fill.

Add or subtract

The green area in the left-side window is the key feature of the Content-Aware Fill command. It indicates the areas that are being sourced to create the fill. If the initial fill has gone wrong by replicating messy details from the subject, then we simply paint with the Sampling Brush tool to subtract those areas from analysis. If we need to add any parts back in, we can hold **Alt** and paint, or switch between add and subtract at the top of the screen. As we paint, the preview on the right updates to display the resulting fill. Once we're happy, we can choose to **Output to: New Layer**, which keeps things non-destructive by creating the fill pixels on a new layer above the original image.



Use the Sampling Brush tool to subtract or add areas

Photoshop CC 2019

FURTHER CONTROL



The new Content-Aware command features several useful settings that let you further refine how the tool behaves. Three features stand out. First there's a 'Color Adaptation' option. This lets you choose a strength setting from None to Very High, thereby allowing you to control how much the colours are altered in the filled area. For example, a high setting will make the command attempt to match the surrounding colours. The second useful control is Mirror. This is a good option for

symmetrical images like our sea scene here, as it mirrors content from one side of the scene or object in order to fill in the problem area (in this case, we want to remove the puddle in the foreground, so the command targets detail from the opposite side of the path). Third, the Rotation Adaptation option is helpful for images with circular content like a flower, as it uses detail from other parts of the circle to fill in the problem area.

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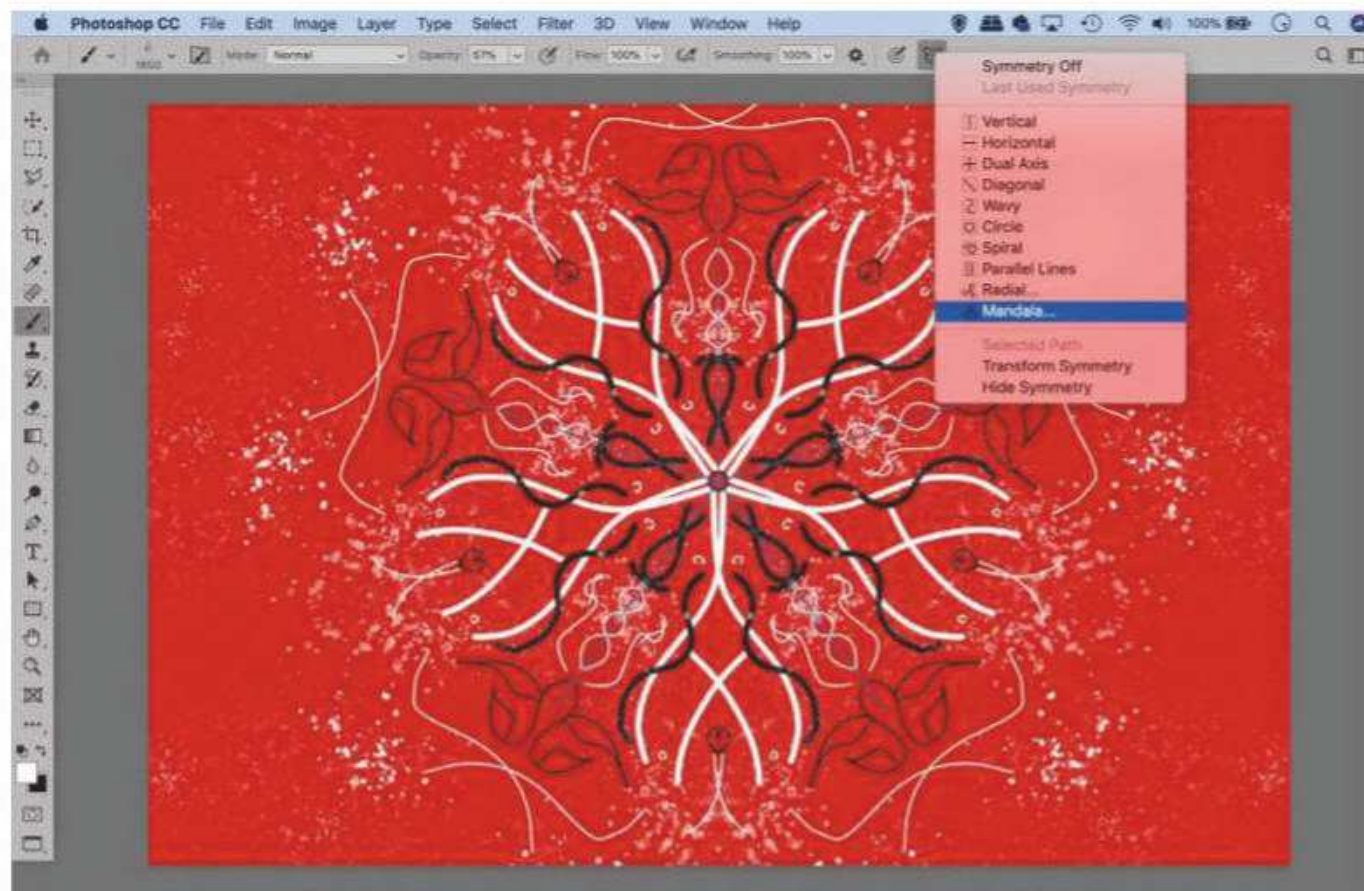
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Symmetrical painting

THIS is a fun new painting feature found within the Brush tool options. It lets you paint in several places at once, as if holding a mirror up to your canvas – or several mirrors. Select the Brush tool (B) then go to the butterfly icon in the tool options along the top of the interface. Here we'll find an array of axis options to play with. The Mandala setting used here (see right) lets us create wonderful spiral shapes.

It's also worth experimenting with the myriad brush options found in the Brush Panel (Window>Brush). Here we can increase scattering or set opacity and colour jitters for a random brush effect, as well as choose from Photoshop's immense arsenal of different brush tips. Used in combination with the Symmetry Painting setting, we can create all manner of beautiful paintings and designs. It helps if you have a pen and tablet, but if you must paint with a mouse then try increasing the Smoothing setting in the Brush tool options, as this makes the mouse movements more graceful and produces better curves.



Select the Mandala setting to create wonderful symmetrical spiral shapes; a pen and tablet will be handy

THE NEW FRAME TOOL EXPLAINED



1 Drag a frame

The Frame tool can be found in the Photoshop toolbar (grab the rectangle icon with a cross or hit K). First highlight the layer you'd like to add a frame to, then choose from a circle or rectangle in the tool options at the top and drag out the frame over your canvas.



2 Adjust the position

The layer will be confined to the shape of the new frame. You can drag inside the frame to change its position, or hit Cmd/Ctrl+T to transform and resize it. By contrast, clicking on the edge of the frame enables you to edit the size of the frame rather than the image within.



3 Edit the frame

A new frame thumbnail will appear on the layer in the Layers Panel. You can highlight either thumbnail to edit them independently. Or double-clicking within the frame will toggle between the option to either drag the image inside, or move both the image and its frame.



4 Place images

By default the frame tool applies a frame to the currently selected layer. But if you like you can drag and drop images from other applications, such as Lightroom or Bridge, into a frame. Alternatively, you can use File > Place Embedded to choose any on-file image.



5 Make custom frames

You can create your own frames using any shape layer, path or type layer. First define the shape, then go to Layer > New > Convert to frame. Once done you can drop in an image of your choice (see tip 4); however, you won't be able to edit the shape of the frame.



6 A better option?

An alternative to the Frame tool is Clipping Masks, which are arguably superior as the shape – in this case, the text – remains editable. To add a clipping mask, Alt-click the line between two layers. The upper layer will be confined to the shape of the layer below.

Tweaks and improvements

Blend Mode previews

There's a welcome tweak to the Blend Mode options in the Layers Panel. Now, when you hover over any of the blend modes in the list you'll see a preview of the effect over your image, making it much easier to choose the mode that suits your needs. Here, right, the Screen Blend mode gives us a double-exposure effect.

Changed Undo shortcuts

The shortcut Cmd/Ctrl+Z now lets us undo continuously (bringing it in line with Illustrator and InDesign). If you're used to the old shortcut – Cmd/Ctrl+Shift+Z – to undo several steps then it can be annoying. But if you like you can revert back under Edit > Keyboard Shortcuts > Use Legacy Undo Shortcuts.



Transform tweaks

Previously, when scaling a layer up or down we had to hold Shift to constrain the proportions, so the layer wouldn't be squashed or stretched. Now, the proportions are locked by default when scaling, and holding Shift does the opposite by unlocking them. It makes sense, but takes a little getting used to.

Centre point

There's another tweak to the Transform controls too. By default there's no centre point to the bounding box (this is the point used to set the centre for rotating or scaling). Instead the point can be toggled on or off with a checkbox in the top-left corner when transforming.

Maths calculations

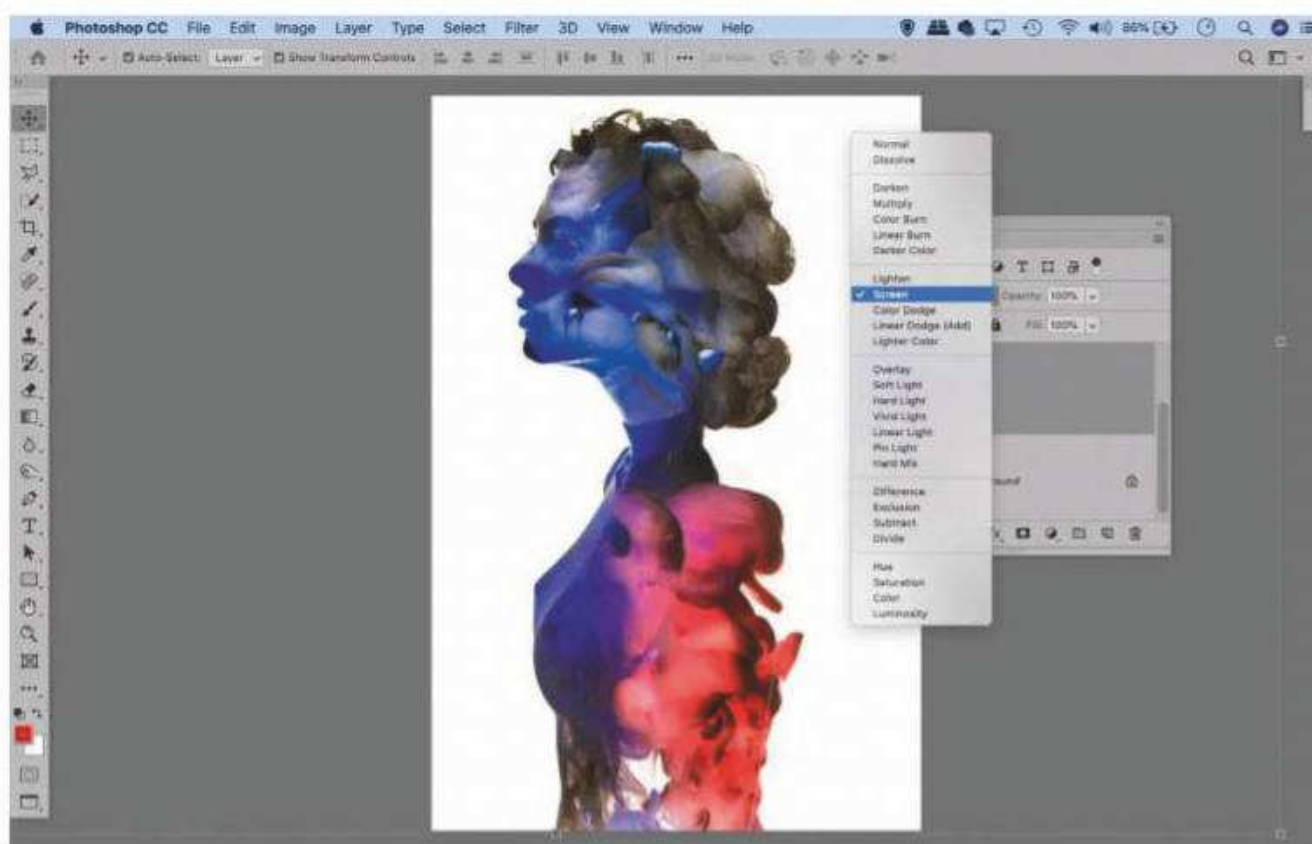
Text fields now support maths, so for example if you need to quickly work out half of 29.7cm for a crop then you can just type $29.7\text{cm}/2$ in the crop tool options rather than having to do the maths in your head. It works across different units too, so you can type things like $60\text{cm}/5\text{in}$ (4.724cm, if you're asking).

Type changes

It's now easier to commit changes to things like type simply by clicking off the area. Type can also be edited by double-clicking it with the Move tool, and by default you'll see placeholder text 'Lorem Ipsum text' appear when you initiate new type.



The Screen Blend gives a double-exposure effect



Hovering over a blend mode will reveal a preview of the effect over your image

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Under £50



MacWet gloves

● £30 ● www.macwet.com

Made of thin, high-grip material, MacWet's gloves have become increasingly popular for a wide range of outdoor pursuits. Operating a camera whether via button controls or a touchscreen is easy when wearing them. Made of a thin polyamide and polyurethane material, the gloves come in two styles for warm- or cold-weather use, each with two different cuff lengths. There's a choice of colours, each in 14 different sizes.



Photo boards

● From £18

● www.photoboard.org

If you're struggling to find the perfect backdrop or surface on which to shoot product, food or lifestyle images you'll want to take a look at these products. The company's 40x40cm (£18) Photo Boards are ideal for photographing small items, and the larger 60x60cm (£30) designs offer better space for more complex still-life set-ups. The company has recently added larger 80x90cm boards to their range too, all in a variety of styles.

RØDE VideoMicro

● £45

● www.rodemicro.com

RØDE has a strong reputation for its high-end microphones. Its VideoMicro is a directional microphone that primarily picks up sounds from in front of the camera, and is designed to match small mirrorless cameras. As there's no battery it's short (8cm) and light (42g); instead, it uses 'plug-in power' that's supplied by many cameras. It comes with a Rycote mount and a furry windshield.



Lowepro GearUp Memory Card Wallet 20

● £25 ● www.lowepro.com

To keep your memory cards in tip-top condition and avoid them getting lost or damaged in your pocket, we'd always recommend using a memory-card wallet. With its book-style opening and clear organiser pockets, the GearUp Memory Wallet 20 from Lowepro is one of the best of its kind. It's designed to accept Compact Flash, XQD and SD cards, and features a belt clip for easy, secure access. With 16x5.5x7cm external dimensions you won't have difficulty finding a space for it in your bag either.

Eyelead Sensor Dust-Sticking Bar

● £35 ● www.speedgraphic.co.uk

There are many ways to clean your camera's sensor, but the Eyelead Sensor Dust-Sticking Bar (SCK-1) is one of the most effective accessories we've used to remove dust safely. It's important to note that the SCK-1 version should not be used to clean Sony or Leica sensors; for these cameras it's imperative you use the SCK-1S (red) version. The gel on the sticking bar is formulated to capture dust without damaging the sensor and leaves no residue behind. After the dust has been removed, just dab the bar on special cleaning paper, with the higher adhesion of the paper retaining the dust and enabling the sticking bar to be reused. Extra cleaning papers are available separately.



OpTech Pro Strap

● £22 ● www.intro2020.co.uk

There are many different types of camera straps out there, yet the neoprene Pro Strap from OpTech is one of the most comfortable we've ever used. It does an excellent job of evenly dispersing the weight of light and heavy camera set-ups, while the strap functions like a shock absorber, effectively eliminating neck and shoulder fatigue. It also features a non-slip grip and is available in no fewer than eight different colours. It's well worth a look if you'd like to improve your comfort when working with a single camera.



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Lee Filters field pouch

● £35 ● www.leefilters.com

Keeping all your filters safely together in one place is always a good idea. The Lee Filters field pouch is one of the best with a lid that covers the entire pouch. It's large enough to store any long 100x150mm graduated filters and there's enough space to store up to ten filters. To store your filter holder and adapter rings, a couple of compartments will need to be sacrificed. It has a shoulder strap and would be a perfect gift for any serious photographer working with 100x100mm or 100x150mm filters.



H&Y magnetic filter frames

● From £23 (100x100mm frame)
● www.phototeq.com

Fed up of getting fingermarks on your filters and want to give them life-long protection? H&Y's magnetic filter frames are designed to do exactly that and are made for 100x100mm or 100x150mm filters. You need to modify your filter holder to accept these magnetic filter frames, but Lee Filters, Formatt HiTech and Nisi filter holder owners can fit magnetic holder adapter strips that cost just £15. The frames then allow you to attach and stack filters to your holder effortlessly.



Adonit PhotoGrip

● £45
● www.adonit.net

This accessory is designed to improve the handling and operation of your smartphone to make it feel more camera-like in the hand. The moulded silicone grip lets you shoot single-handedly, and with a shutter button directly below your index finger, it makes picture-taking a more enjoyable experience. It connects via Bluetooth and the shutter remote slides off, allowing you to set it up on its supplied tripod stand and capture selfies from a 10m range. It's compatible with phones 62.5mm-85mm wide and is worth considering if you rely on your smartphone for taking pictures.



CEWE Photobook Pure

● £12.99 per book + £1.99 postage
● www.cewe-photoworld.com

If you want to turn your pictures into something less ephemeral than electronic files viewed on a screen, making a photobook is a great option. This service from CEWE is simple but effective. The app prompts you to select 22 images from your camera roll before laying them out onto pages of the book, which you can rearrange. A title to the book's cover and spine, and a short message on the opening page can be added too. The print quality is impeccable, with vibrant colours and perfectly neutral black & white images.

Matin M-7096 raincape

● £17 ● www.amazon.co.uk

If you don't want bad weather to interrupt your photography, you'll want a suitable camera cover that can be pulled out from your bag at a moment's notice to keep your kit dry. This simple but effective raincape fits most popular DSLRs and mirrorless cameras with up to a 300mm lens attached. A small aperture covered by a protective flap allows an uninterrupted view through the viewfinder; it also packs down well. Not only useful for rain, it also provides excellent protection from dust and sand.



Manfrotto TwistGrip

● £33 ● www.manfrotto.co.uk

If you like to use your smartphone to take pictures, the Manfrotto TwistGrip clamp is worth a look. It lets you mount smartphones with a width of 80mm or less onto any support or accessory that features a 1/4in thread connection. It's perfect for times when you might like to attempt a time-lapse, long exposure or family group shot. Made of aluminium, it features an easy-to-use twist movement and a locking knob. Super-slim, sturdy and well made, this is an essential accessory for anyone wanting to take advantage of a smartphone camera.



Stocking fillers

Lastolite Collapsible Reflector

£14 ● www.manfrotto.co.uk

This 30cm sunlite/soft example offers a double-coated reflective surface and collapses to a third of its original size.



PNY The Outdoor Charger

£25 ● www.pny.com



Keep all your mobile devices charged with this water-resistant powerbank.



Photography T-shirt

£33 ● www.cooph.co.uk

COOPH stocks a wide range of some of the best photography-themed T-shirts on the market. A great gift for the photographer in your life.

Camera cufflinks

£13 ● www.amazon.co.uk

A subtle hint for your love of photography. Many different varieties, both old and new, can be found online.



Chocolate camera

£35 ● www.thechocolateworkshop.co.uk

This full-size vintage 35mm Nikon SLR is the perfect sweet treat for photographers. It tastes as good as it looks.

Under £100



Manfrotto Lumimuse 8 Bluetooth LEDs

● £95 ● www.manfrotto.co.uk

Manfrotto Lumimuse LEDs are compact, inexpensive and high-performance lights for the enthusiast photographer. Rather than having lots of small LEDs, they feature Manfrotto's super-bright surface-mount LED technology. Download the free Lumimuse App onto your mobile device and you'll be able to control the light remotely with ease. Features of the app include the option for flash, timers, photo and video modes and complete control over 0-100% dimming. Powered by built-in lithium-ion batteries that conveniently recharge via Micro USB, it also comes with a hotshoe mount and a standard 6.4mm thread, providing good compatibility with accessories that you may already own. Filter kits are also available and cost £17 each.



Kingston Nucleum USB-C hub

● £47 ● www.kingstongo.com

In recent years we've seen an increasing number of laptop manufacturers ditch the idea of offering an SD card slot at the side in an effort to make their products as thin and lightweight as possible. This is a huge irritation for photographers as it forces us to buy an external dongle to download our images. With a sturdy aluminium housing, the Kingston Nucleum hub is one of the best we've used. It's from a highly reputable brand, and at £47, it's not ludicrously expensive. It plugs in via USB-C and includes SD and MicroSD card slots, two USB 3.0 inputs, an HDMI output, and two USB-C ports, one of which can be used to plug in your charger and power your device. The only thing that would make it better is if it accepted Compact Flash cards too.



Mophie PowerStation XXL powerbank

● £70

● uk.mophie.com

With more and more of today's cameras supporting in-camera charging via USB, it makes a lot of sense to pack a powerbank as part of your kit. This large-capacity powerbank features a 20,000mAh battery, weighs 428g and has the option of being able to charge devices simultaneously via its three USB ports. The power-indicator button displays the charging status and current battery life. It has a durable aluminium finish.



Hähnel ProCube2

● £70

● www.hahnel.ie

The Hähnel ProCube2 is a dual battery charger based around the same concept as the original ProCube, with a sturdy metal shell and interchangeable plates that each accept a pair of batteries. The battery holders clip into place and the LCD display helpfully shows how much charge has been fed into each battery. An in-car charger is also supplied. It even has a high-power 2.4A USB output for charging phones or tablets once the camera batteries are full.

TimeLine Events

● From £60 ● www.timelineevents.org
TimeLine Events might not be an accessory, but one of its events would make a great gift for yourself or a friend who's keen on capturing some slightly different images. It's known for organising some of the best photo events across the country and specialises in recreating scenes from a bygone era with re-enactors adding an extra human interest. Different events focusing on British transport and industrial heritage dating back to the Victorians are run along the length and breadth of the country. With restricted numbers at each event you're guaranteed to capture unique images. Gift vouchers are available online and AP readers are entitled to a 10% discount on their first booking with the code CW1016.



Jessops Academy photography experiences

● From £99 ● www.jessops.com/academy

Jessops runs a wide variety of experiences as well as full-day courses, which are designed with a hands-on practical approach. If you're a beginner looking to get a better understanding of how your camera works there are introductory courses, whereas for more advanced photographers there is a good selection of workshops that cover a range of genres and themes such as portraiture, motorsport, macro and wedding photography. If you'd like to get away for longer why not consider taking a residential photography break? Jessops offers a good selection of photography-related trips, with weekend breaks starting from as little as £299.





Wacom Intuos Small

● £70 ● www.wacom.com

If you spend time editing your images and would like to take more precise control of the cursor, a pen tablet such as the Wacom Intuos S is worth owning. This entry-level tablet is aimed at those who may have never used a pen tablet before. It provides a battery-free pressure-sensitive pen that's designed to suit both left- and right-handed users. If you're willing to spend £17 more than the most basic model you can buy a version with Bluetooth connectivity built-in.

Under £150



Tenba DNA 10 Messenger bag

● £100 ● www.tenba.com

A small, messenger-style bag, the Tenba DNA 10 is designed for a mirrorless system, plus tablet. Made from premium-quality materials, right down to the Quiet Closure Velcro used for the flap (allowing you to open the bag almost silently – great for wedding or wildlife photographers), the bag has magnetic clips that snap into position without you having to look at what you're doing. The camera compartment has three sections, for a camera with lens attached and two lenses either side. Inside the main compartment is a zipped pocket, and smaller pockets for accessories.



Walkstool Comfort 45L

● £84 ● www.walkstool.com

This Swedish-made Walkstool Comfort is not the cheapest option, but stands out due to its two-section telescopic legs that make it taller and more comfortable than many alternatives, while still being lightweight and portable. The mesh seat material means it won't pool water in wet conditions, plus it's available in four sizes of various heights.



Fujifilm Instax SQ6

● £125 ● www.fujifilm.co.uk

Instant photography has seen a huge resurgence in recent years. With cheap cameras like the Instax SQ6 you shouldn't expect a great number of features, yet it has everything you need to capture fun, entertaining moments at social events with a click of a button. The small optical viewfinder gives a very approximate view of the picture you're going to get, and you'll need to employ the flash when shooting indoors or in poor light. Prints show well-judged exposure and strong, saturated colours, with the final image taking around five minutes to fully develop. Instax square film costs £9 for a pack of 10 shots or £17 for a 2x10-shot twin-pack. For a cheaper alternative check out the Instax Mini (£75).



Hold Fast Camera Swagg

● £130 ● www.holdfastgear.com

The Camera Swagg has the same design as the Hold Fast Money Maker, albeit made from a non-leather material. High-grade cotton canvas, anchored metal d-rings, safety straps connected to the side lug mount, completely bypassing the clip and screw for ultimate security, makes this an essential accessory for those who shoot with two cameras off the hip. It can be paired with a camera leash to create a three-camera set-up. One size fits all, available in blue, copper, red or black.



Syrp Super Dark Variable ND

● From £139 ● www.syrp.co/eu

As variable ND filters go, this is one of the best. It sandwiches two polarisers, to prevent between 5 and 10 stops of light (ND32-ND1024) penetrating the lens, and is available in large or small. The large kit includes two step-up rings (77mm and 72mm) to fit the 82mm thread; the small kit has a 67mm thread and provides 58mm and 52mm step-up rings. It delivers neutral colour and is beautifully presented in a leather case.

Stocking fillers

Clash of the Cameras Top Trumps

£9 ● www.amazon.co.uk

These playing cards allow photography fans to play famous cameras off against each other in a classic trump card game. It contains 36 illustrated cards.



Build your own pinhole camera

£40 ● www.notonthehighstreet.com

The VIDERE is a 35mm pinhole camera that has been developed into a do-it-yourself kit, so you can take your own pinhole photographs.



Lens kitchen timer

£8 ● www.nuku.co.uk

Add a photo-themed lens timer to your kitchen with this fun yet practical stocking filler.



Zeiss lens cleaning spray

£9 ● www.wexphotovideo.com

Effectively removes smudges, fingerprints, dirt, water or oil stains from your lenses. The pack includes 2x60ml bottles of cleaning spray and a microfibre cloth.



Camera pencil sharpener

£10 ● www.amazon.co.uk

This vintage twin-lens reflex camera is a pencil sharpener in disguise and has a built-in drawer to collect shavings.



Under £250

Nissin i60A flashgun

● £239 ● www.nissindigital.com

Powerful for its size and simple to use, the Nissin i60A is a great little flash that will be sure to capture the attention of many mirrorless camera users. What gives the flash its name, is a guide number of 60m @ ISO 100 (at 200mm). This is a good amount of power for such a small flash, and while it won't allow you to light up huge venues from great distances, for social and smaller events it's more than adequate. It also has enough power to use as an effective fill-in flash on a bright day. It's available for Fujifilm, Sony, Nikon, Canon, Panasonic and Olympus users.



Vanguard VEO 2 235CB

● £199 ● www.vanguardworld.co.uk

The market is awash with travel tripods, but this example from Vanguard is right up there as one of the best as it's quick to set up and capable of supporting a surprising weight. The construction and quality of materials are excellent and it does a fine job of stabilising a mid-range DSLR or larger mirrorless camera and a medium telephoto zoom. The only thing to bear in mind is that with the centre column dropped down, it has a working height just shy of 120cm, so if you need to support the camera at eye level it'll likely be too small. That aside, it's a great choice for when you need to travel light.



COOPH Photo Glove Ultimate

● £175

● www.cooph.com

The Photo Glove Ultimate is a hybrid of a mitt and a glove, designed for photographers. When zipped up, it functions as a leather mitt. Unzip the mitts and push them back and your fingers, encased in their lightweight inner gloves, are ready to operate a camera. The Photo Glove Ultimate is extremely well made and durable.



Western Digital My Passport Wireless Pro 1TB

● £135 ● www.wdc.com/en-gb

If you like to back up your images as you shoot, this is one of the best portable backup solutions and is available with different storage options from 1TB to 4TB. Pop your SD card in at the side, press the copy button and it'll back up your photos with no fuss. View your shots on a phone or tablet using its in-built Wi-Fi connectivity.



MindShift BackLight 26L

● £239 ● www.thinktankphoto.com

This backpack came out as the winner of our trekking backpack round up earlier in the year. When using it you can sense that a lot of thought has gone into the design. Not only is it comfortable, but it also has a good balance of storage for camera gear and personal items. The main section will hold more than enough kit for a day out shooting landscapes. With a great design, build quality and decent storage, the BackLight is a compelling option for anyone involved in outdoor photography.

Loupedeck+

● £199 ● www.loupedeck.com

An editing console designed for photographers who use Adobe Lightroom. It places all the key Lightroom functions at your fingertips, and makes editing large numbers of images faster – once your muscle memory learns what all the buttons, dials and knobs do. As well as dedicated controls, custom buttons can be personalised and set up to perform secondary functions using its excellent software.



Benro GD3WH geared head

● £179 ● www.benroeu.com

Geared heads are the perfect choice for any application that demands precise adjustment – macro and architecture for example. This version offers the usual 360° panning motion, along with 120° movement in the other two axes. The advantage of this geared head is that it's relatively compact and lightweight. Adjustments are smooth and you get three strategically placed bubble levels.





Sony XBA-N3 in-ear headphones

● £200 ● www.sony.co.uk

If you're at all serious about shooting video, then you'll know that it's vitally important to record a high-quality soundtrack. To monitor your audio during recording, you'll need a good pair of headphones. Sony's XBA-N3 in-ear headphones deliver rich bass and natural sound, with the option to change to a Bluetooth cable for streaming and listening to music wirelessly.



LowePro PhotoStream RL 150

● £149 ● www.lovepro.co.uk

The PhotoStream RL 150 is the most affordable rolling case in LowePro's range. It has two large interior pockets, a sleeve to store a 15in laptop and interior dividers that offer good cushioning and customisation to fit your camera kit as you want. It's extremely smooth to pull along and the overall construction can't be faulted, suggesting it'll survive many years of heavy use.

Blow the budget



Eizo ColorEdge CS2730

● £939 ● www.eizoglobal.com

If you're looking for a 27-inch monitor with top-class image quality for professional-grade photo editing, look no further. The CS2730 isn't a cheap option, but if you work with high-quality printers and need the versatility of a high-gamut AdobeRGB display, it's one of the finest options out there. Both its sRGB and AdobeRGB modes offer perfect results straight out of the box, while the uniformity of the image is far beyond what many other so-called professional displays offer. It's a little bulky and doesn't feature an in-built colorimeter, but these shouldn't be reasons to put you off.



Huawei P20 Pro

● £799 ● www.huawei.com/uk

Smartphones can be extremely useful photographic tools, as you're likely to have one with you all the time. Huawei's P20 Pro is, in photographic terms, one of the best we've seen. With its telephoto and monochrome cameras and excellent Handheld Night Shot mode, it brings a unique combination of features. In Pro mode in particular, it can give really impressive results. Wideangle lovers should also consider its Mate 20 Pro stablemate, which swaps the mono camera for a 16mm (equiv) lens.

Páramo Halcon Jacket

● £295 ● www.paramo-clothing.com

Super-lightweight, and able to cope with up to four hours of rain, the Páramo Halcon Jacket is ideal for spring, summer and autumn. It uses soft, breathable waterproof fabric, which is quiet and rustle-free, so shouldn't scare off wildlife. The jacket has decent sized external pockets and two large internal mesh pockets. It comes in both men's and ladies' fits, in a wide range of sizes.



DJI Mavic Air

● £699 ● www.dji.com

If you'd like to get into drone photography and want a compact, foldable quadcopter that offers a great set of features for the price look no further than the DJI Mavic Air. With an improved object avoidance system it's easy to fly and combines an on-board 1/2.3-inch 12-million-pixel CMOS sensor and f/2.8 lens with a 3-axis mechanical gimbal featuring dampeners to create steady shots and movie footage free of vibration and shake. It shoots 4K video at up to 30fps (100Mbps), with support for recording 1080p, 120fps slow-motion video. In sport mode it can accelerate up to a speed of 42.5mph. Expect a fly time of 20 minutes before the batteries need recharging. It comes with 8GB of internal storage and has a Micro SD card slot as well.



Epson ET-7750 printer

● £549 ● www.epson.co.uk

If you carry out a lot of printing at home and want a premium A3 inkjet printer that offers good value, Epson's ET-7750 is hard to beat. It houses an ink tank at the front that features an enhanced filling system engineered for mess-free refills and is supplied with enough ink to print up to 3,400 photos (10x15cm) straight out of the box. Other features include an SD card slot, borderless printing, dual paper trays and the option to copy and scan. Like many modern printers, it has built-in Wi-Fi too, allowing you to send files to print from mobile devices using the Epson iPrint app.

Syrp Genie Mini

● £270 ● www.syrp.co/eu

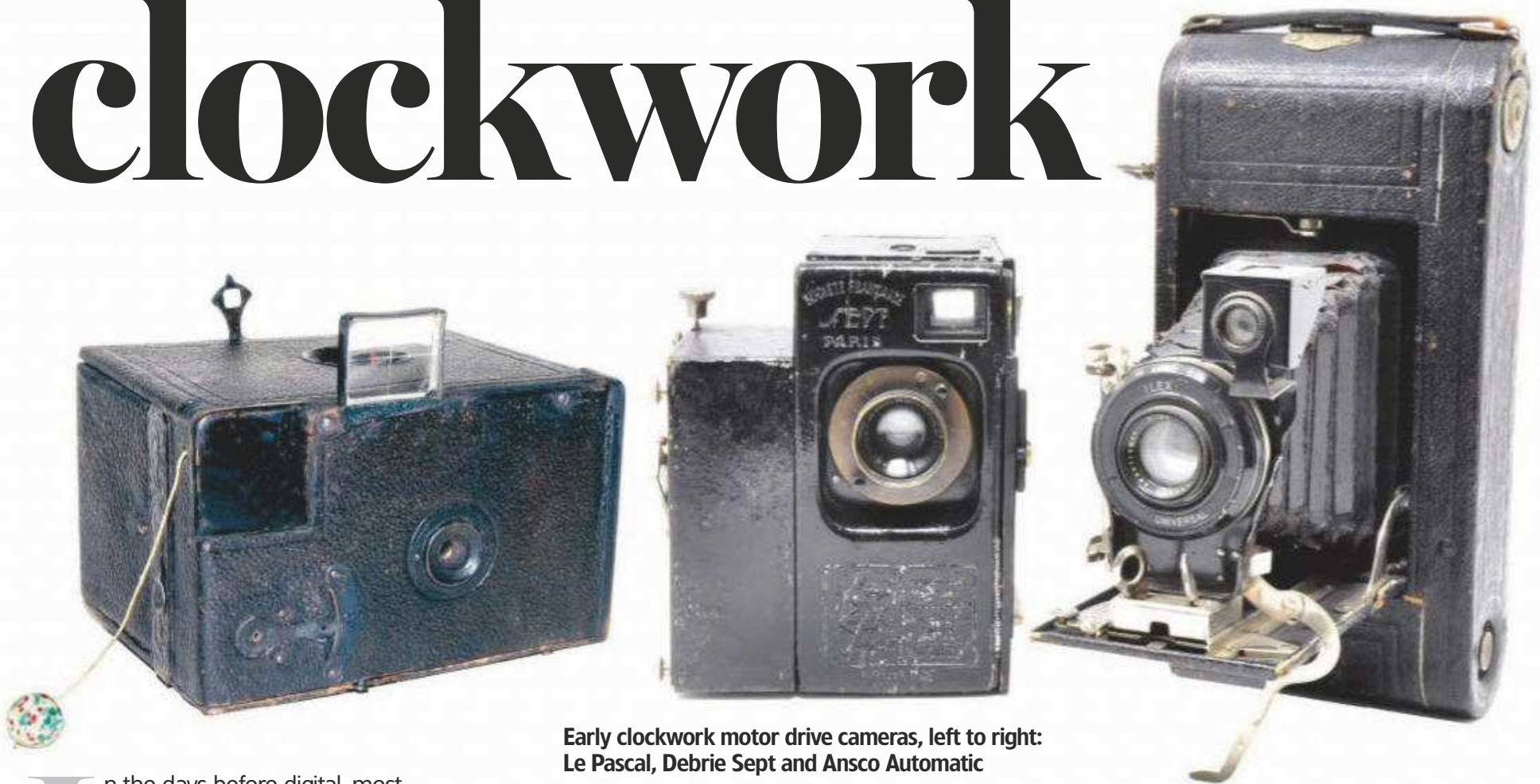
There are numerous devices that can rotate your camera when shooting timelapses, but the Syrp Genie Mini is one of the best we've tested. Programmable from your Android or Apple smartphone over Bluetooth, it can be used to record sweeping video footage or creating panoramic stitched images. It's not the cheapest option, but in terms of usability, build quality and functionality it's a superb bit of kit and simple to set up.



FILM STARS

Just like clockwork

The world of the clockwork camera reveals a number of interesting models and designs, as **John Wade** explains



Early clockwork motor drive cameras, left to right: Le Pascal, Debrie Sept and Ansco Automatic

In the days before digital, most film cameras had built-in, battery-driven motor drives. But cameras incorporating motor drives existed before the electronic age. The difference is that they ran by clockwork.

Le Pascal was first with a clockwork motor drive in 1898. As the camera was loaded, the film was wound manually all the way to the end of the roll, which had the effect of tensioning a clockwork motor. After each exposure, the film then automatically wound back on to the original spool. In 1922, the Debrie Sept (above middle) took a form of 35mm film in its own special cassettes and gave the choice of single or continuous wind after each exposure. The Semi-Automatic Ansco in 1924 and Ansco Automatic in 1925 (above right) looked like traditional folding rollfilm cameras of the era, but had concealed clockwork motor drives in the sides of their bodies.

These cameras are of interest mainly to collectors. But you can still find usable clockwork cameras today, alongside some of the more esoteric collector's items – and the name that stands above all others is Robot.

Robot cameras

The first Robot was introduced in 1934. It's a neat little camera, barely 10cm long, with a large wind knob for the clockwork motor on the top plate, alongside the shutter release, offering speeds of 1-1/500sec. The viewfinder swivels through 90° so the photographer can shoot clandestinely at right angles to the subject. While of interest to collectors, it is difficult to use today because the film needs to be pre-loaded into specially designed cassettes, to run from supply cassette to take-up cassette.

For the user, the Robot II (below right) launched in 1939, is a better bet, since it takes standard 35mm cassettes. The viewfinder is also now incorporated into the top-plate housing. Each camera accepts screw-fit lenses

from wideangle to telephoto and shoots 24x24mm square images.

A new style and the best of the Robot cameras began in 1953 with the launch of the Robot Royal 24 (below centre). The clockwork motor is wound by a key in the base plate. The camera takes a range of bayonet-fit lenses and shoots 24x24mm square negatives. The similar Royal 18 shoots 18x24mm half-frame images and the Royal 36 offers the traditional 24x36mm frame size.

If your budget extends to around £350-500, the Royal cameras are the best, otherwise you can pick up a Robot I for £150-200 or a Robot II for £100-150.



From left: Robot I, Robot Royal 24 and Robot II

THE CAMERAS

Here's a small selection of other usable/collectable clockwork motor drive cameras.



The Foton, an American camera made by Bell & Howell

Foton

LAUNCHED 1948

GUIDE PRICE £900-1,200

Rare and therefore expensive, this is a quality 35mm camera from Bell & Howell, more famous for making cine cameras. It is unusual for calibrating apertures not in f-stops, but in t-stops. Whereas f-stops are the result of mathematical calculation (focal length divided by aperture diameter), t-stops measure the actual light transmission. A large key on the base winds the motor, which shoots at six frames per second.



The Russian F-21, resembling a miniature Robot

F-21

LAUNCHED 1951

GUIDE PRICE £120-150

Originally made in Russia for covert photography during the Cold War, the F-21 continued to be made purely for collectors until as late as 1995. At only 7x5.5x2.5cm, it resembles a miniature Robot with a large knob to tension the clockwork motor on the top. With shutter speeds of 1/10-1/100sec and apertures running f/2-f/16, the camera shoots 18x24mm images on 35mm film, cut down to 21mm width and preloaded into special twin cassettes.



The Leningrad accepts Leica screw-fit lenses, pictured here with its own Jupiter-8 50mm f/2 lens

Leningrad

LAUNCHED 1956

GUIDE PRICE £80-120

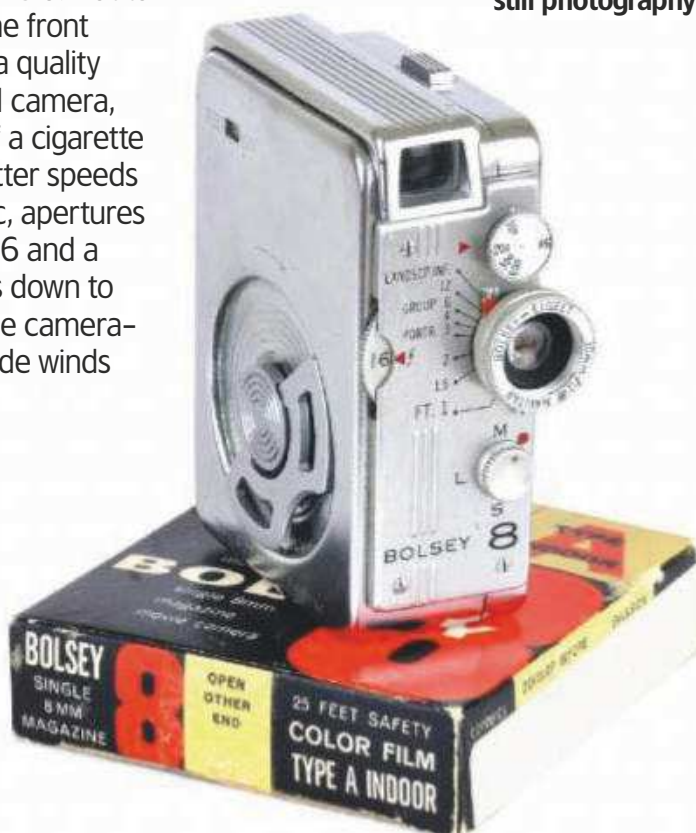
Big, heavy and very typically Russian, the Leningrad takes its name from the city (now Saint Petersburg) close to the factory where it was made. It's a coupled rangefinder camera that vaguely resembles a pre-war Contax, with a mount that accepts Leica screw lenses. The viewfinder has frames for 5cm, 8.5cm and 13.5cm focal lengths, and the clockwork motor provides 15 shots to one wind at up to three frames per second.

Bolsey 8

LAUNCHED 1956

GUIDE PRICE £75-100

More a collector's curiosity than a workable camera today, due to it taking no-longer available Single-8 film, this was originally advertised as the world's smallest cine camera. But turn a tiny knob on the front and it becomes a quality subminiature still camera, about the size of a cigarette packet, with shutter speeds of 1/50-600sec, apertures running f/1.8-f/16 and a lens that focuses down to 1.5metres. A cine camera-like key on the side winds the motor.



The Bolsey-8 with a pack of Single-8 film that it used for cine and clockwork-driven still photography



Kodak Motormatic 35 with auto exposure functions

Kodak Motormatic 35

LAUNCHED 1960

GUIDE PRICE £10-20

A built-in selenium cell exposure meter to provide auto exposure control came to clockwork motor drive cameras with the arrival of the American Motormatic. Semi-automatic flash control is also possible by setting an indicator against the flashbulb's guide number. Focusing the lens then automatically sets small apertures for close distances and larger apertures for subjects further away. The motor advances ten frames to each wind.



Ricoh Auto Half, first of a range of clockwork cameras from Riken Optical

Ricoh Auto Half

LAUNCHED 1960

GUIDE PRICE £35-50

Riken Optical, makers of Ricoh cameras, was the most prolific Japanese maker of clockwork motor drive models. This one was the first, shooting 18x24mm half-frame images on 35mm. As well as winding the film between exposures, the motor also automatically advances a newly loaded film three frames before the first exposure. Auto exposure is controlled by a selenium photo cell with red and yellow indicators in the viewfinder to indicate suitable light levels.

Tessina

LAUNCHED 1961

GUIDE PRICE £150-200

Believe it or not this is a twin-lens reflex, made in Switzerland, the size and roughly the shape of a matchbox. One lens reflects its image up to a viewfinder screen, the other reflects its image down to film that runs along the base. It can be worn on the wrist like a watch and the motor is wound by a thumbwheel protruding from the rear. Image size is 14x21mm on 35mm film, originally sold in its own slim-line cassette.



The Tessina on its strap to be worn like a wristwatch



The Canon Dial, a half-frame clockwork camera

Canon Dial 35

LAUNCHED 1963

GUIDE PRICE £20-35

The Dial takes its name from 10 round windows surrounding the lens, resembling an old-fashioned telephone dial. Each window is designated with a film speed with a different sized aperture behind it. Turning a ring around the lens rotates these in front of a metering cell, making it more or less sensitive, according to the film speed set. In this way, the Dial offers auto exposure. It shoots 18x24mm half-frame images on 35mm, and the motor drive rewinds the film as well as advancing it between exposures.



The Russian Lomo 135BC clockwork camera

Lomo 135BC

LAUNCHED 1975

GUIDE PRICE £30-40

Today the Lomo name is mostly associated with the cult of lomography. Back in the 1970s, it was simply the name of a Russian factory that produced a series of simple clockwork motor drive cameras, of which this is one. With an f/2.8 lens and shutter speeds of 1/15-1/250sec indicated by weather symbols, the camera takes full-frame 35mm pictures, with a large knob on the top plate to wind the motor.



Instamatic 400

LAUNCHED 1963

GUIDE PRICE £5-10

Shortly after Kodak introduced Instamatic cartridge-load cameras in 1963, the company came up with a small range of clockwork motor drive models, of which this is the best. It features auto exposure plus a pop-up built-in flashgun. Despite the clockwork motor drive, it

needs two AAA batteries to power the electronic functions. Minolta Autopak cameras and the Ricoh Auto 126 were among other clockwork models designed to take 126 cartridge film, which is still available on the internet.



Clockwork cameras made for 126 cartridge film, left to right: Minolta Autopak 800, Kodak Instamatic 400 and Ricoh Super Shot 24

A word of warning Some of these old clockwork driven cameras will have had their springs over-wound by previous owners. If that's the case, the winding knob won't turn, the spring can't be wound up and the motor won't advance the film. If you're a collector, you can put it on a shelf and look at it. If you're a user, make sure you try before you buy.

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Achieve macro depth of field

Q I have a decent macro lens that shoots life-size (1:1) and I am trying to create what I would call satisfying macro images, but I can't seem to get enough of the object or insect I'm photographing in focus. I've tried using the smallest aperture but too much remains blurred out. I look at some other people's macro shots and they get so much more sharpness in depth. What am I doing wrong? My gear is a Pentax KP with a Pentax smc D-FA 100mm f/2.8 Macro WR. I shoot raw and use Lightroom and Photoshop CC.

Nick Landry

A There is nothing wrong with the camera and lens you have. It's a simple fact of life that macro optics means a very limited depth of field. If you stop the lens down aggressively to widen the



Use image stacking to blend multiple exposures to produce a single composite result

Which Olympus tele zoom?

Q I have an Olympus PEN-F camera. I'm interested in wildlife photography such as birds, deer and the like. I currently have the M.Zuiko ED 75-300mm f/4.8-6.7 II lens. I am now wondering if the M.Zuiko 40-150mm f/2.8 Pro would be a good addition to my kit bag? But at the same time I am tortured by the fact that the Pro lens is not exactly cheap and there is an overlap in the focal length zoom ranges between the two. The extra brightness and image quality are two of the primary draws for me. Any ideas?

Ali Shah

A I'd suggest there is no need to keep both lenses if you get the 40-150mm Pro. The 75-300mm is a remarkable lens for its size and reach but there is a general consensus that it

loses some bite beyond 200mm. It's also quite a dim lens with only f/4.8 at 75mm. The 40-150mm Pro is remarkably sharp even at f/2.8 and throughout its zoom range. This means you can crop generously and still see good-quality results. This would go some way to compensate for the reduced telephoto reach. You could also invest in the excellent MC-14 1.4x converter later, if required. That would turn your 40-150mm into a 56-210mm f/4. With the extra brightness of the 40-150mm you'd also achieve faster shutter speeds and/or lower ISO settings, which will also help image quality. Therefore, I'd suggest gambling on selling the 75-300mm to subsidise the cost of purchasing a 40-150mm Pro. If you do, treat the clever extending lens hood with care as it is rather fragile.

depth of field you end up with long shutter speeds and image-quality-sapping higher ISO settings. One solution is to use flash or other supplementary lighting. However, another problem with very small aperture settings is some loss in resolution due to diffraction. Thankfully, digital imaging trickery can come to the rescue in the form of image stacking. This blends multiple exposures to produce a single composite result. What you need to do is adjust the focus slightly from one exposure to the next. Shoot enough frames to cover the in-focus depth required. Then use Photoshop and import the donor images as layers and use the Edit > Auto-Blend Layers function. If you have managed to get the focus spacing right you should see a result that is sharp across the focus depth you sought. Some cameras can help by providing a focus bracketing function and others can do the whole process in the camera. Sadly, the Pentax KP can't do either, so you must do everything manually, but it's well worth a go.

Drone photography

Q I have been hankering after a drone for a while now, but have no idea where to start. It seems that from less than £100 they include cameras, while others enable you to attach a GoPro, and I have a GoPro Hero7. Do you have any tips please?

Tony Pardew

A You can divide the drone market into two: for the fun of flying or for video and photography. Fun flying still needs a camera for a so-called first person view (FPV) live video feed in the direction the drone is flying. However, video quality is not that great, especially in the cheaper models.

Ideally, you need a drone that either has an integrated gimbal stabiliser or enough lift capacity to have one attached, along with a camera. This would be a potential avenue for using your GoPro. Some drones come with a GoPro-ready gimbal. However, you should also seriously consider a drone with an integrated camera and gimbal. This integration often means the smartphone app you'd be using to control the drone also does a great job of controlling the camera.

The drone and integrated camera package is likely to be more compact and lightweight, meaning you are more likely to bring the drone with you and actually use it. A good starter drone would be, for example, a DJI Spark. It's small, has a reasonable flying time of about 12 minutes per battery charge and the camera is not bad at all. The new Parrot Anafi also looks good. Bear in mind you will now have to register your drone, since new legislation has come into force.

Q&A compiled by Ian Burley



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Professor Newman on...

Edge to edge

Bob Newman on his plea for small, light and fast lenses, even at the expense of corner sharpness

The new breed of mirrorless cameras seems to come with enormous lenses, which is strange because part of the manifesto for mirrorless is that it allows for lenses with a short back-focus, thus making them smaller. The clue to the bloat in the lenses is in their specifications. These new lenses are exceptionally sharp wide open, right to the edge of the frame. In order to gain this desirable characteristic, the design of these lenses is much more complex than those we are used to with traditional SLRs. The Nikon 50mm f/1.8S for the new Z system boasts 12 elements. By contrast, the 50mm f/1.8G for the F-mount system has but seven, and that is complex for an f/1.8 standard lens.

Element number

The lens that made Nikon's (or Nippon Kogaku, as it was then called) reputation was another fast standard lens, the Nikkor-H.C 5cm f/2.0. For the first 30 years or so of Nikkor lenses, the letter suffix after the name told us how many

elements the lens had. 'H' stands for 'six' from the ancient Greek *Hexa*. The 'C' designates it as a coated lens. This lens is derived from the classic Zeiss-Sonnar design, but it is not a straightforward copy.

Saburo Murakami, who designed all the early Nikkors, had different priorities from the German designers. Lens design is always a compromise, between size, cost and the various parameters of performance. By the standards of the day, a six-element lens was already towards the limits of technology, and would provide the peak of available performance. The real question was where the peak should be located. German practice was to aim for a spread of sharpness across the whole field of view, which meant compromising the sharpness in the centre.

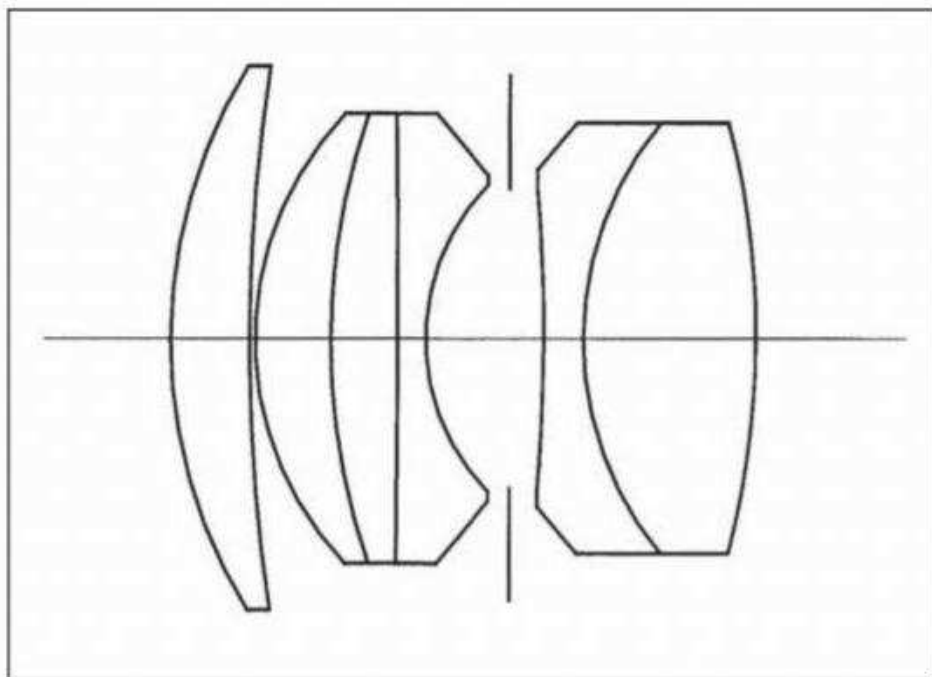
Mr Murakami's preference was to maximise centre sharpness even if the corners were a little less sharp. His reasoning was that the main subject was usually in the

centre of the frame and in a fast lens, the corners and edges were generally rendered out of focus by the shallow depth of field.

Adopting Nikkor lenses

The story continues. In 1950 a photographer for the American magazine *Life* was stationed in Tokyo. The photographer, David Douglas Duncan, was working with a Japanese photographer who was using the newly available Nikkor lenses. Duncan was highly impressed with the results that these lenses produced, and ended up buying a complete set of the Nikkor lenses for his Leica, preferring them to the Leitz lenses. The story at the time was that the Nikkors were 'better' than the German lenses, but it was just that they made different compromises, and ones that suited normal photography better. When Duncan was later posted to cover the Korean War, other American press photographers discovered the Nikkor lenses, and they quickly became a preference among the US press corps.

Returning to the present day, it seems that the fashion has come back to the old German practice of wanting edge-to-edge sharpness wide open. Nowadays the compromise is not made with centre sharpness; it is made with size, weight and cost. But I think there was a lot of sense in Mr Murakami's reasoning. Indeed, the subject generally is in the middle of the frame, and yes, the shallow depth of field wide open does render the corners blurred in normal use. So please, camera manufacturers, may we have some small, light and fast options, even if it does mean compromising on corner sharpness a little.



The Nikkor-H.C 5cm f/2.0: a fast standard lens from 1946

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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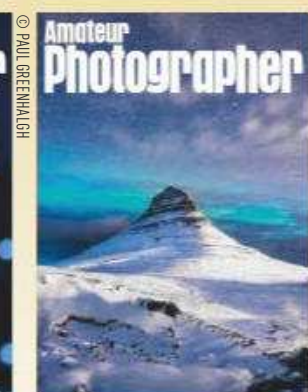
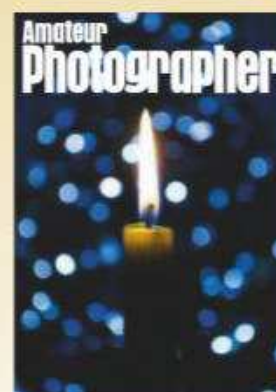
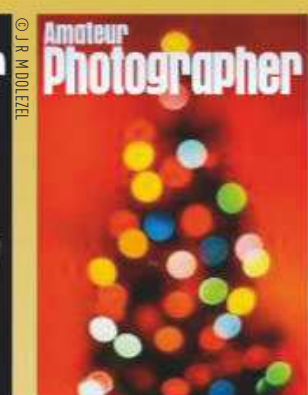
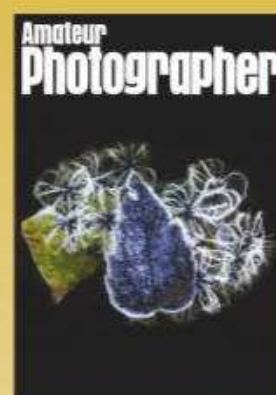
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Shoot portrait-format pictures. While it's not unheard of for us to use a section of a landscape-format shot, your chances are improved by shooting in the upright format.

Make eye contact. If you're submitting a portrait, ensure good eye contact, with the subject looking directly into the lens. Make sure the eyes are pin-sharp.

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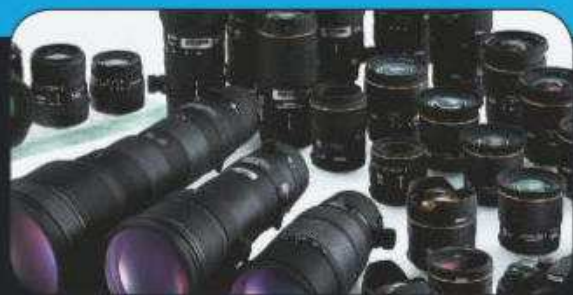


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15-45mm F3.5-5.6 OIS PZ - Black.....	Mint	£189
16-55mm F2.8 R LM WR XF	E+	£699
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18mm F2 XF R.....	E++	£249
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50mm F2.8 Macro Touit Zeiss.....	Mint-	£549
55-200mm F3.5-4.8 R LM OIS XF.....	E++	£489
56mm F1.2 R XF.....	Mint-	£689
60mm F2.4 XF R Macro	E++	£289
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7-14mm F4 ED Zuiko.....	E+ / E++	£479 - £749
8mm F3.5 FishEye Zuiko D	E++	£329
9-18mm F4-5.6 ED Zuiko	E+ / Mint-	£199 - £259
14-42mm F3.5-5.6 ED Zuiko	E+ / E++	£39 - £49
14-54mm F2.8-3.5 Zuiko	Exc / E+	£79 - £129
16mm F2.0 ED AS Samyang	Mint-	£239
24mm F1.8 EX DG Sigma	E++	£189
35mm F3.5 Macro Zuiko	E++	£79
40-150mm F3.5-4.5 Zuiko	E++	£49
40-150mm F4-5.6 ED Zuiko	E++	£49
50-500mm F4-6.3 Apo DG HSM Sigma	E+	£349
70-300mm F4-5.6 ED Zuiko	E++	£179

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario	E++	£479
12-32mm F3.5-5.6 OIS G	E++ / Mint-	£129 - £149
12-60mm F2.8-4.0 Leica DG Vario	Mint	£559
12-60mm F3.5-5.6 G Vario OISE++ / Mint-	£199 - £229	
14-42mm F3.5-5.6 Asph OIS	E+ / Mint-	£69 - £79
14-42mm F3.5-5.6 Asph Vario PZ.....	E++	£159
20mm F1.7 G Pancake	E++	£159
25mm F1.4 DG Summilux.....	E++ / Mint-	£279 - £299
35-100mm F2.8 GX OIS Vario	E+	£449
45-150mm F4-5.6 Asph OIS	E++	£129
45mm F2.8 DG Asph Macro	Mint-	£349
100-400mm F4-6.3 Power OIS.....	Mint-	£1,129
Voigtlander 10.5mm F0.95 MFT Nokton.....	E+	£549
25mm F0.95 Nokton	E++	£479
42.5mm F0.95 Nokton	E+ / Mint-	£489 - £499
Olympus 12-100mm F4 M.Zuiko PRO	Mint-	£879
12-40mm F2.8 M.Zuiko	E++ / Mint-	£449 - £589
12-50mm F3.5-6.3 M Zuiko	E+ / E++	£129 - £139
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14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint	£139
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17mm F1.8 M.Zuiko - Black	E++	£249
25mm F1.2 M.Zuiko PRO	E++ / Mint-	£749 - £789
30mm F3.5 M.Zuiko Macro.....	E++	£159
40-150mm F2.8 M.Zuiko Pro.....	E++	£899
40-150mm F4-5.6 ED M.Zuiko	Mint	£79
45mm F1.2 M.Zuiko PRO	Mint-	£899
45mm F1.8 M.Zuiko	15 Days / Mint-	£99 - £179

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10-18mm F4 E OSS.....	Mint-	£539
16-50mm F3.5-5.6 PZ OSS	E++	£79
16mm F2.8 E.....	E++	£79
18-55mm F3.5-5.6 OSS	E++	£79
21mm F2.8 Loxia Zeiss.....	E++ / Mint-	£899
24-240mm F3.5-6.3 FE OSS.....	E++	£549
24-70mm F4 FE ZA OSS	E+	£629
28-70mm F3.5-5.6 FE OSS.....	E++	£199
30mm F2.8 DN - A Sigma.....	Mint-	£89
30mm F2.8 EX DN Sigma	E++	£89 - £95
30mm F3.5 E Macro	E++	£119
35mm F2 Loxia - Zeiss	Mint-	£749
60mm F2.8 DN Sigma	Mint-	£89
65mm F2 Macro Apo Voigtlander	E++	£599
70-200mm f4 G OSS FE.....	E++	£899
85mm F1.4 FE GM.....	Mint-	£1,289
100-400mm F4.5-5.6 GM OSS FE	Mint-	£2,099
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150mm F3.5 E.....	E+	£79
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EOS 30V Body Only.....	E++	£69 - £79
EOS 300V + 28-90mm	Mint-	£69
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11-24mm F4 L USM	E++	£1,949
15-45mm F3.5-6.3 IS STM EF-M.....	Mint-	£99 - £119
15-85mm F3.5-5.6 IS USM.....	E+	£319
15mm F2.8 EF Fisheye	E++	£449
16-35mm F4 L IS USM	E++	£699
17-40mm F4 L USM	E+	£309 - £329
17-55mm F2.8 EFS IS USM	E+	£369
17-85mm F4-5.6 IS USM.....	E++	£129
17mm F4.0 L TSE.....	E+ / E++	£1,389 - £1,549
18-135mm F3.5-5.6 IS.....	Mint-	£199
18-55mm F3.5-5.6 EFS III	E+	£39
18-55mm F3.5-5.6 EFS IS	E++	£79
18-55mm F3.5-5.6 EFS IS II.....	15 Days	£29
18-55mm F3.5-5.6 IS STM.....	Mint-	£79 - £89
20-35mm F3.5-4.5 USM.....	E+ / E++	£119 - £129
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24-70mm F2.8 L USM	E++	£589
24-70mm F2.8 L USM II.....	E+ / E++	£989 - £1,149
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24mm F1.4 L USM.....	E+ / E++	£599 - £649
24mm F1.4 L USM MKII	E+ / Mint-	£799 - £899
24mm F3.5 L TS-E.....	15 Days / E++	£499 - £699
24mm F3.5 L TS-E MkII	E+ / E++	£1,099 - £1,149
28-135mm F3.5-5.6 IS USM.....	E+	£129
28-300mm F3.5-5.6 L IS USM.....	E++	£1,099 - £1,189
28-80mm F3.5-5.6 USM MkIV	E+	£39
28mm F2.8 EF	Mint-	£139
35-135mm F4-5.6 USM.....	E+	£69

200mm F2.8 L USM II.....	E++	£399
300mm F2.8 L IS USM.....	E+ / E++	£2,149 - £2,479
300mm F2.8 L IS USM MKII..	E++ / Mint-	£3,999 - £4,189
300mm F4 L IS USM.....	E+	£549
400mm F2.8 L IS USM.....	E+ / E++	£3,649 - £3,889
400mm F2.8 L USM.....	E+	£2,389
400mm F4 DO IS USM.....	E+ / E++	£1,749 - £1,879
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500mm F4.5 L USM.....	E+	£1,989
600mm F4 L IS USM.....	E++	£4,399
800mm F5.6 L IS USM.....	E+	£5,999

Canon Manual

F1NAE Black Body Only	15 Days / E+	£159 - £179
T90 Body Only	E+	£99
AE1P Chrome + 50mm F1.8	E+	£89
AE1 Chrome Body Only	Exc	£49
19mm F3.8 MC.....	E++	£69
24mm F2.8 FD	E++	£129
28-85mm F4 FD	Exc	£49
28mm F2.8 FD.....	E++	£39
35-70mm F3.5-4.5 FD.....	E+	£29
35mm F3.5 EX.....	E+	£29
70-210mm F4 FD	E+ / E++	£39 - £49
75-200mm F4.5 FD	Exc / E++	£15 - £29
135mm F3.5 B/lock.....	E+ / E++	£25 - £35
135mm F3.5 FD.....	E+	£39
200mm F4 FD.....	E++	£99 - £129
300mm F5.6 FD.....	E+	£55

Contax SLR Lenses

25mm F2.8 MM.....	E++	£349
28-70mm F3.5-4.5 MM.....	E++ / Mint-	£249 - £279
28-80mm F3.5-5.6 AF	Unused / New	£349 - £399
28mm F2.8 ML Yashica	E++	£39
28mm F2.8 MM.....	E++	£199
35-70mm F3.4 MM	E+	£249
45mm F2.8 MM.....	Mint-	£249
50mm F1.4 AF	E++	£399 - £449
50mm F1.4 MM.....	E++	£199
55mm F4 ML Macro Yashica.....	E+	£79
70-200mm F3.5-4.5 AF.....	E++	£299
70-300mm F4-5.6 AF.....	E++ / Unused	£349 - £649
85mm F1.4 MM.....	E++	£499
100mm F2 AE.....	E+	£599
135mm F2.8 AE.....	E+ / Mint-	£229 - £249
135mm F2.8 MM.....	E+ / E++	£169 - £199
180mm F2.8 AE.....	E++	£349
180mm F2.8 MM.....	E++	£349
200mm F3.5 AE.....	E+ / E++	£129 - £149
200mm F4 AE.....	Unused	£449
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X-Pro2 Body + MHG-XPro2 Grip.....	E++	£849
X-Pro2 Body Only.....	E++	£799
X-Pro2 Body Only.....	E+	£749
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X-T1 Body + Vertical Grip.... 15 Days / E++	£299 - £419	
X-T1 Body Only.....	Exc / E++	£299 - £389
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X-T100 Body Only - Dark Silver	Mint	£389
X-T20 Body Only - Silver	E++	£599
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E-M1 Black Body Only	E+	£369
E-M1 MkII Black Body + HLD-9 Grip	Mint	£1,149
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GX7 Body Only	E++	£199

GX8 Body Only.....	E+	£399
GX80 Body Only.....	E++ / Mint-	£249 - £289
GX80 Body Only + Grip	Mint-	£279
Sony A6000 + 16-50mm	E+	£339
A6300 Body Only.....	Mint-	£489
A6500 Body Only.....	Mint-	£849
A7 Body + VG-C1EM Grip.....	E++	£549
A7 Body Only.....	E+	£499
A7 II Body Only	Exc / E+	£689 - £739
A7 III Body Only	Mint-	£1,879
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EOS 1DS MkII Body Only.....	E+	£449
EOS 1DX Body Only..... 15 Days	£1,249	
EOS 200D Body Only.....	Mint-	£339
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EOS 5D MkII Body Only.....	E++	£649 - £689
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Lunapro F E+ £49
Lunasix F E++ £69
Multisix E+ £99
Variosix F2 + 5 Degree Spot E++ £179
Lunapro E+ £59
Lunasix 3 E+ / E++ £49 - £69
Sixtomat 15 Days £29
Colormaster 3F E+ £449

Sekonic L398A Studio Deluxe III Mint- £119 - £129
Exposure Profile Target Mint- £79
L308S Flashmate E++ £119
L758D Digital Master E++ £349

Nikon AF Lenses

10-24mm F3.5-4.5 G AFS DX .. E++ / Mint- £429 - £449
10.5mm F2.8 G AF ED DX Fisheye E+ £249
12-24mm F4 G AFS DX ED E++ / Mint- £299 - £399
14-24mm F2.8 G AFS ED Exc / E+ £699 - £749
16-35mm F4 G AFS ED VR E++ £749 - £789
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16mm F2.8 AFD Fisheye E+ / E++ £399 - £449
18-105mm F3.5-4.5 G AFS ED DX VR ... E+ / Mint- £99 - £149
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18-300mm F3.5-6.3 AFS DX VR Mint- £469 - £519
18-35mm F3.5-4.5 AFD E+ / E++ £199 - £229
18-35mm F3.5-4.5 AFS E++ £459
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20mm F2.8 AFD E++ £289
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24-120mm F4 AFS G ED VR Exc / E++ £399 - £539
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24-85mm F3.5-4.5 G AFS Exc £69
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24mm F2.8 AFD E++ £229
24mm F3.5 ED PC-E E++ £989 - £999
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28mm F2.8 AF E+ / E++ £139 - £149
28mm F2.8 AFD E+ £119
28mm F2.8 AFN E+ / E++ £129 - £139
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60mm F2.8 AFS ED Micro E+ / E++ £299 - £389
70-200mm F2.8 G AFS ED VR E++ £699
70-200mm F2.8 G AFS ED VR II E+ / E++ £299 - £389
70-210mm F4 AF E+ £159
70-300mm F4-5.6 AFG E++ £59
70-300mm F4-5.6 ED AFD E+ / E++ £89 - £129
70-300mm F4-5.6 G AFS VR ... E++ / Mint- £279 - £299
70-300mm F4.5-5.6E ED VR AF-P Mint- £439
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80-200mm F2.8 ED AF E+ £299
80-200mm F2.8 ED AFD E+ £349
85mm F1.4 G AFS E++ £949
85mm F1.8 AF-S G E++ £349
85mm F1.8 AFD E++ £239
85mm F2.8 D PC Micro Unknown £799
105mm F1.4 E ED AF-S Mint- £1,449 - £1,589
105mm F2.8 AFD Micro E+ £299
105mm F2.8 AFS G VR Micro E+ / E++ £389 - £459
135mm F2 D AF DC Exc / E++ £485 - £789
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200-400mm F4 G VR II AFS IFED Mint- £3,199
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*Sony Cashback ends 31.01.19

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The Sony A7 III, with newly developed 24.2MP full-frame sensor

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Z 7 + Adapter + 24-70mm £4099

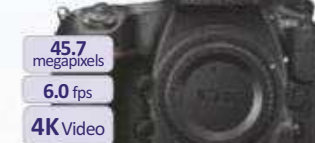
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Z 6 with Adapter £2199

Z 6 with Adapter £2199
Z 6 + 24-70mm £2699
Z 6 + Adapter + 24-70mm £2799

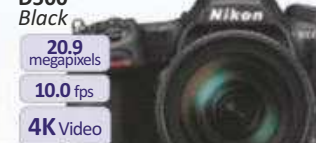
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Panasonic 14 42mm f3.5 5.6 G X ASPH OIS.....£299

Panasonic 45 175mm f4.0 5.6£349
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*Lumix Cashback ends 31.01.19

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Olympus 45mm f1.2 Pro£1199
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Olympus 12-100mm f4 Pro£1699
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7.0 fps

Full Frame CMOS sensor

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10.0 fps

1080p movie mode

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EF 135mm f2 L USM.....	£959
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EF 500mm f4 L IS II USM.....	£8599
EF 11-24mm f4L USM.....	£2789
EF 16-35mm f2.8L III USM.....	£2049
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Flipside 300 AW II



Flipside:	
300 AW II.....	£112
400 AW II.....	£119

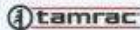


Lifestyle Windsor Messenger S:

This practical messenger bag features an easily accessible top opening to the main compartment, where a DSLR with 24-70mm f2.8 lens attached



Messenger S.....	£89.95
Messenger M.....	£107
Backpack.....	£149



Anvil Slim Professional Backpack



Anvil:	
Anvil Slim.....	£122
Anvil Super.....	£134
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Billingham



Hadley Pro Original Khaki

Canvas/Leather: Khaki, Black	
FibreNyte/Leather: Khaki, Sage, Black.	
Digital.....	£129
Small.....	£159
Large.....	£179
Pro Original.....	£199
Hadley One.....	£265

Computing



PIXMA Pro 100S.....	£359
PIXMA Pro 10S.....	£499
ImagePROGRAF PRO-1000.....	£899



Datacolor Spyder 5 Pro.....	£119
i1 Display Pro.....	£178
ColorMunki Smile.....	£90

Intuos Pro Professional Pen and Touch Tablet	
Small.....	£184
Medium.....	£313
Large.....	£439

*Canon Cashback ends 17.01.19

Digital Compact Cameras

Digital compact camera accessories are available on our website



20.2 megapixels
4.2x optical zoom
1080p movie mode



PowerShot G5 X
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4.2x optical zoom
1080p movie mode



PowerShot G7 X Mark II
£529
£489 inc. £40 Cashback*

12.8 megapixels
5.0x optical zoom
1080p movie mode



PowerShot G1 X Mark II Premium Kit
£699

IXUS 185 HS.....	£89
IXUS 285 HS.....	£149
PowerShot SX70 HS.....	£519
PowerShot SX620 HS.....	£159
PowerShot SX730 HS.....	£299
£269 inc. £30 Cashback*	
PowerShot SX740 HS.....	£349
PowerShot G9 X II.....	£379
PowerShot G1 X III.....	£1089
PowerShot G3 X.....	£779



Black or Silver

24.3 megapixels
1080 movie mode



Fujifilm X100F
£1199
£1019 inc. £180 Cashback*



New

17 megapixel



Lumix LX100 II
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£799 inc. £50 Cashback*

20.1 megapixels



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£639 inc. £50 Cashback*

20.1 megapixels



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£289 inc. £30 Cashback*	
Lumix TZ100.....	£490
£440 inc. £50 Cashback*	

*Sony Cashback ends 31.01.19



4K movie mode



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16 megapixels



Ricoh WG-50
£249

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4K movie mode and 360° stills



£399

Theta SC Digital Spherical Camera - White
360° stills with 8GB internal storage, lithium ion battery, iOS and Android supported



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Coolpix W300
£389



16 megapixels

125x optical zoom



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£249 inc. £50 Cashback*

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Cyber-Shot RX10 Mark IV
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£1649 inc. £150 Cashback*



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Nikon 28mm/1.8 G AF-S	£349
Nikon 35mm/1.8 G AF-S ED	£325
Nikon 50mm/1.4 G	£249
Nikon 85mm/1.8 AF-S G	£299
Nikon 200mm/2 AF-S G ED, inc case, hood	£2,750
Nikon 400mm/2.8 ED mkII + case	£3,995

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Linhof Technika 6x9 body	£999
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Canon A-1 +50mm/1.4 black+Speedlite 199A	£349
Canon 35mm/2.8 TS S.C.C FD+ case, exc+++	£499
Canon 35mm/2.8 TS S.C.C FD+ case	£399

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Gitzo GT2545T tripod	£399
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Leica 10x42 TRINOVID BA binos	£649

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Leica 90mm/2.5 SUMMARIT-M, black	£799
Leica 90mm/2.8 ELMARIT-M black	£899
Leica 90mm/2 SUMMICRON-M	£849
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Leica 50mm/1.5 SUMMARIT (slightly hazy)	£375
Leica 50mm/2 SUMMICRON (11619) mint-	£1,499
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Fujifilm XF 35mm f1.4 lens (X-mount)	£519	£399	Ricoh CX3 Compact Digital Camera	£299	£99
Zeiss 32mm f1.8 Touit lens (X-mount)	£600	£399	Ricoh CX5 Compact Digital Camera	£299	£99
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MEGA
PIXELS 8 fps 3.1" 4K

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MEGA
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Our Price See website for our finance options
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MEGA
PIXELS 4K

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MEGA
PIXELS

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MEGA
PIXELS 8 FPS

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MEGA
PIXELS IS

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MEGA
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In stock from **£1,324.00***

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MEGA
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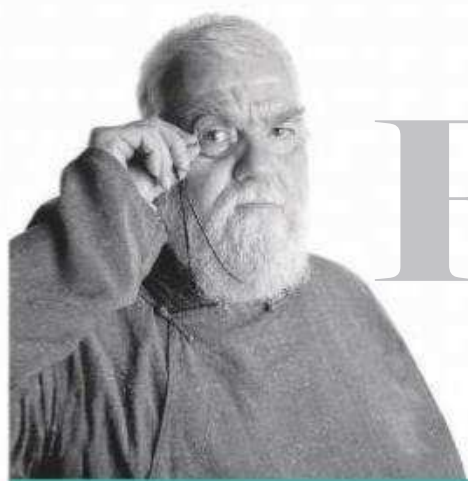
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Final Analysis

Roger Hicks considers...

'Boxing Day', 2016, by Jack Simpson

This picture irresistibly reminds me of the movie *Blade Runner*, famous for its strange, atmospheric exterior scenes, shot in a future Los Angeles where it is perpetually raining. If you have no imagination it is easy to attack the limited depth of field, blur, unearthly colours and empty shadows. Also, it's weirdly tall and thin. But that's the entire point. It takes us into another world.

There's just enough here that's recognisable: rubbish bins with graffiti, a shadowy half-seen figure (or is there more than one?), the falling rain just blurred enough to give the impression of relentlessness. The odd format is simultaneously claustrophobic left-to-right and agoraphobic both vertically and front-to-back.

Mean streets

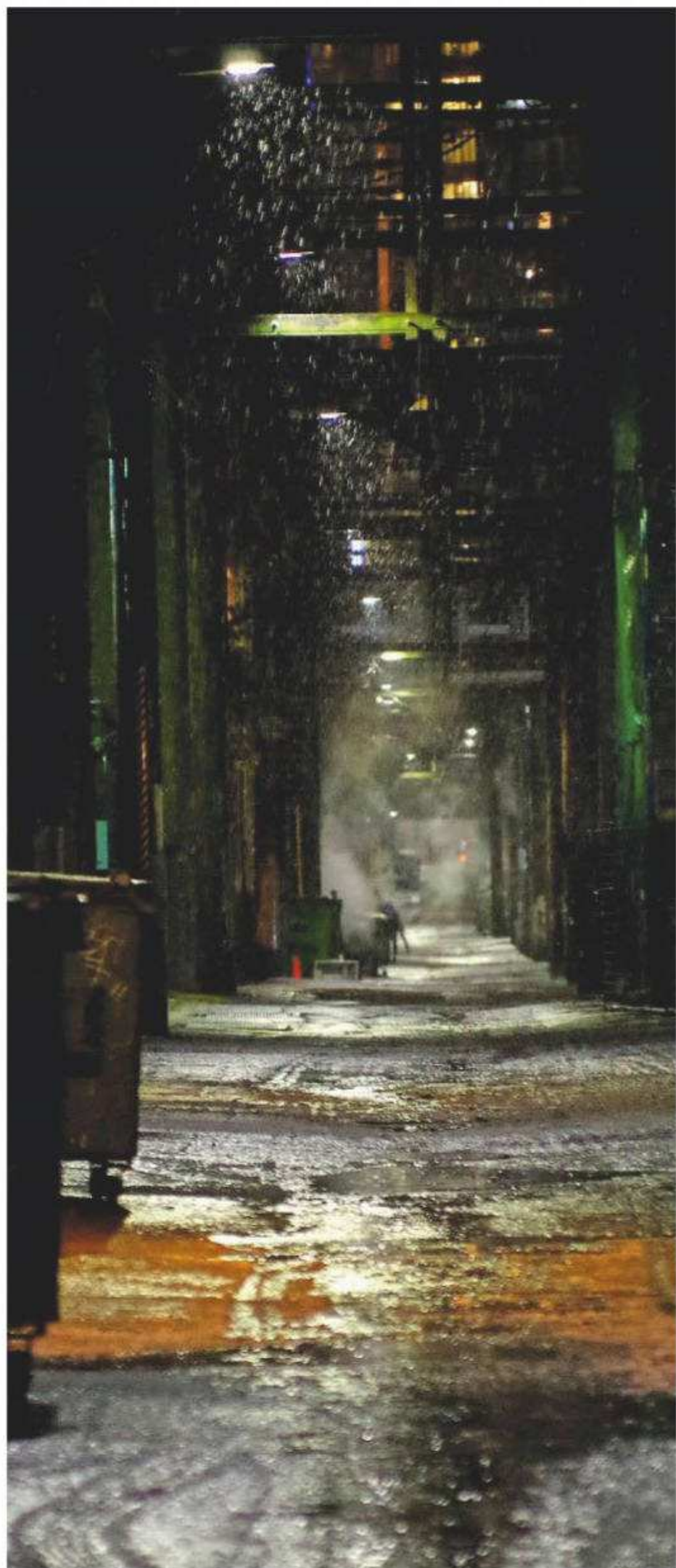
In a sense, it's a frightening picture: about as mean as mean streets get. Meaner, maybe. Back alleys are seldom attractive, and bins are a powerful symbol of waste, of a society in which we would soon drown in our own rubbish if it were not hauled away regularly. Then we think of the bin lorries: huge, noisy, often operating at dead of night or very early in the mornings, gleaming hydraulic rams lending a dystopian, science-fictional mien. And is someone raiding a bin? Almost certainly not, but they might be. The ambiguity of the picture is its strength.

It also illustrates brilliantly the ability of a picture to tell a

'It is a tribute to the photographer's capacity to carry a picture through from start to finish'

story; or perhaps to give us a framework in which we can create our own stories. Above all it is a tribute to the photographer's capacity to carry a picture through from start to finish, or maybe even to 'see' the picture after it has been taken. It's a picture that could have been taken by anyone who was in the right place at the right time, but quite apart from putting oneself in the right place at the right time (and it doesn't look like a terribly attractive time and place) it shows that there are countless ways of interpreting the same scene. Imagine it in monochrome, or deep-field with the camera on a tripod: completely different moods, portraying in effect very different places.

Sometimes I ask photographers for the background to their pictures. Sometimes, for example, if the picture is in a book, the background is written down. This was just one of a group of pictures jammed together in a post on the AP forum, where the photographer uses the name Done_rundleCams, but this one jumped out at me and I didn't feel the need to know more. You can however see more of his work on nakedmanonawire.blogspot.com.



© JACK SIMPSON

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Edmond Terakopian.**



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